I TOLD YOU THOSE BLASTED BANANAS HAD GONE OFF!

WELL YOU WERE THE ONE WHO GAVE THEM TO THE GORILLA - HE LOOKS FIT TO KILL NOW!

NAH....... HE COULDN'T POSSIBLY GET AT US IN HERE..................


Simian Scrolls is an entirely not for profit project and is purely a tribute to celebrate all aspects of Planet of the Apes. Simian Scrolls has no connection whatsoever with 20th Century Fox Film Corporation, APJAC Productions Limited, CBS, Marvel Entertainment Group Inc. nor Sideshow Inc. and does not assert any connection with those entities. Copyright and Trademark is acknowledged and respected by this publication. Original artwork and writing is copyright to the individual artists and authors. Simian Scrolls is edited by Dave Ballard, Alan Maxwell and John Roche and is designed by Dave Ballard, Alan Maxwell and Dave West. Simian Scrolls is published and distributed by John Roche of Mediation House, 74, Stockwell Road, Pembroke Dock, Pembrokeshire. Wales. SA72 5TQ. United Kingdom. to whom all correspondence and enquiries should be sent.

Simian Scrolls is published twice a year and is available from John Roche at £3.00/$6.00 per issue.

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"ESCAPE FROM THE PLANET OF THE APES" Original Screenplay by PAUL DEHN

FROM BLACK SCREEN - CUT TO EXTREME close up: THE EXPLOSION OF ROCKETS as we watch as it speeds away from CAMERA.

CUT TO: EXT. SPACESHIP It soars into space.

INT. ORBITING SPACESHIP through whose windows the same light vividly illuminates three space-suited and helmeted ASTRONAUTS - afraid & curiously hesitant at the controls. We establish a Dual Date Meter showing the year in terms of both "EARTH TIME" + "SELF TIME." Both panels read: 3955.

ASTRONAUT 1 (MALE) We made it.

ASTRONAUT 2 (MALE) So far. But one thing is for certain. Whoever wins the war, there’ll be no place on Earth for us.

ASTRONAUT 3 (FEMALE) Where are we going?

ASTRONAUT 2 (MALE) (briskly) Probably to our death. But just possibly...

P.O.V. SHOT - EARTH’S RIM WHITENS TO INCANDESCENCE a soundless explosion sends a column of fire mushrooming up towards us.

INT SPACESHIP... Appalled silence. Through the ship’s windows the ASTRONAUTS are watching (and we with them) the nuclear disintegration of Earth. The incandescence almost burns through their space helmets.

In awe'd voices:

ASTRONAUT 2 The fools... they’ve finally destroyed themselves.

ASTRONAUT 1 My God, the earth is no more.

ASTRONAUT 3 And we’ve escaped.

The spaceship begins to shudder.

ASTRONAUT 2 We have, if we survive the shock wave.

The shock wave of the huge, megalonic explosion hits the spaceship from below. Chaos & pandemonium inside. We multiply normal air turbulence a thousand fold & are bashed, buffered, whirled, lifted a hundred miles & dropped fifty, before slowly flattening out to some semblance of equilibrium on (presumably) a new orbit. The Date Meter digits under "EARTH TIME" begin to click & race erratically. ASTRONAUT 2 watches intently.

- ASTRONAUT 2 The shock must have unbalanced the mechanism. I don’t understand.

Now he turns to look at another dial.

ILLUMINATED PANEL LABELLED "AUTOMATIC RE-ENTRY SEQUENCE" - Across it curves the descending graph line which traces optimum re-entry path. Now the lights begin to trace the spacecraft’s actual re-entry path, which sometimes slightly deviates to left or right of the graph line but always approximately follows its course.

ASTRONAUT 2 We’ve been forced out of orbit.

ASTRONAUT 1 (looking at panel) We’re descending.

ASTRONAUT 3 But where?

The spacecraft is seared with flames and smoke as it plummets through space. The windows fog and blacken. ASTRONAUT feverishly works at controls to no response.

LONG SHOT - SPACECRAFT (STOCK) - The fiery missile descends on our screen.

FLAMES AND SMOKE - leap at the windows. Descent is rapid, and suddenly through the blackened windows the entry is completed for light can be seen flickering through the charred cracks.

SUBJECTIVE P.O.V. - We descend rapidly to be swallowed in a cloud bank.

INT. SPACECRAFT - SHOOTING across the frozen ASTRONAUTS, we see the Date Meter spin to a halt.

EARTH TIME 1973 - SHIP TIME 3955

SUBJECTIVE P.O.V. (STOCK) We are crashing rapidly into the ocean.

SPASHDOWN (STOCK) The spacecraft splits the water into churning waves. Then all is still.

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Fact.

Obviously the scene was included in Paul Dehn’s original shooting script (relevant section reproduced here). In its original format this totals just two and a half pages and the Hollywood rule of thumb is that one page of script equals one minute of screen time...it’s therefore safe to assume that the edited sequence lasted approximately two and a half minutes.

As can be seen on the right, sets for the spaceship interior were constructed. For additional info visit (http://www.cloudster.com/Sets&Vehicles/ApesShip/ProA01.html). Conspiracy buffs have noted that the ‘Escape’ interiors bear little resemblance to those seen in the original movie and explanations for this are as numerous as there are fans - but that is a discussion for another day. It is interesting to note however that both the Escape interiors and exteriors are identical to Virdon’s ship from the TV series so it would have been the same prop being recycled - which raises another interesting notion, albeit one not entirely relevant to this article - that faced with a third seat, and as a simpler solution to rebuilding, did the producers of the TV show opt to fill it with a dead body, the astronaut ‘Jonesy’ (a third astronaut is not present in Sterling’s original script)?

Back to the facts...

Kim Hunter (Zira) revealed in an interview with the excellent "Apesfan" that she “thought” she remembered interior spacecraft scenes being shot. Later, in a letter to Luis Adami, She seemed more certain. But when answering questions for our very own Fanzine she replied, “I have no recollection of any such scenes.” (Simian Scrolls, Issue 4)

So the sets were built, but were they really ever used? With respect to the much-missed Kim Hunter, yes they were, without a doubt. Our evidence? Check these out...

In addition to these tantalizing images surviving production records tell us that December 4 was "special effects day" a day put aside for the company to shoot the space capsule in orbit around earth. As the late Don Taylor, Director of Escape revealed: "There’s a lot of film somewhere. A whole day’s worth of electronics and special effects. I don’t know why we cut it. I guess we just didn’t need it.

Possible explanations for Miss Hunter’s confusion might lie in nothing more than a faulty memory or possibly the performer in her suit may have been a body double.
Here, more evidence shows both Roddy McDowell and Sal Mineo in the space suits without Ape make-up, but none are known to show Kim Hunter.

During the deleted scenes the visors would have been pulled down so it would not have been absolutely necessary for Kim to have ever been on set, a voice over could have been added later.

Post production

Whether or not any post production work was added is unknown. In one of our pictures some "streaks" can be seen through the ships windows. What these actually are remains uncertain. The sequence as scripted and if done properly would have required time-consuming (ie expensive) special effects (explosions, shock waves, stars, model spaceships etc) to create images similar to the CG image shown below. (Though it's equally possible that the destruction of the Earth could have been simply suggested simply by a sudden, off camera, bright light.)

Producer Frank Capra says, "As I recall, it just didn't seem to fit. This was not a science fiction piece as much as the others. The spaceship was only to get them into the water and then onto the beach. It was more about people and personality than science fiction. By beginning in space, people might have expected a different kind of film."

If this then is true then the sequence wasn't dropped due to budget restrictions or a tight shooting schedule but simply because of content... So the money may have been spent and a spectacular two and a half minute sequence may well exist... If so, then where is it?

The footage would, for now appear to have been genuinely lost. It seems unlikely that the AMC documentary "Behind the Planet of the Apes" would have passed by the opportunity to use it had it been available. Unused footage remains the property of the studio and is generally stored in their vaults. In an ideal world all this footage can easily be found later on. As one fan on a discussion group suggests, generally the reason that it can't be found is because it was not properly catalogued or perhaps not even catalogued at all! In this situation someone has to look for it and unfortunately for us that costs the studio money. Studios will not invest in looking for lost footage - footage that when found will need further investment to restore – unless there's money to be made from the endeavour: so the bottom line is that from a financial point of view it's more cost-effective for lost footage to stay lost.

It has been reported that a significant number of 20th Century Fox's archives are down in a salt mine somewhere in Kansas and there is a very good chance that unused footage from possibly all the ape movies is among them. Freelance film historians, individual fans or groups of volunteers are happy to explore these archives free of charge but are always refused permission not only for health and safety concerns but also for matters of national security for even secret U.S government documents are said to be stored there.

http://www.goingfaster.com/icarus
Fiction:

Okay, we've established that the scenes were shot. Now why do rumors persist of people having seen them? Working from the script rather than the movie itself, the Marvel comic strip adaptation featured the missing sequence and even featured it on their cover (UK issue No 50 – US No 12). Which just might explain why some people think they have seen the footage. It's not unreasonable to suspect that just like those of Miss Hunter, our memories, blurred with time, might confuse a series of illustrated panels, read almost thirty years ago, with images once seen on a cinema screen.

Will we ever know for sure... All it takes is for one brave Ape fan to cast caution to the wind and venture deep down below the earth into the salt mines beneath Kansas. Perhaps there someone will finally unearth this particular buried treasure.

Kansas salt mine warehouse preserves Hollywood’s treasures

The original film negative for “The Wizard of Oz.” A collection of New York newspapers dating to the assassination of President Lincoln. Secret U.S. government documents. Thousands of medical research biopsies, all encased in wax - all these -- and so much more -- are buried 645 feet beneath the Kansas prairie in a vast underground salt mine warehouse teeming with treasures and oddities from across the nation.

Salt deposits were formed when an inland sea that once covered Kansas evaporated. Now, 230 million years later The Hutchinson company has built a thriving business from mined-out sections of the salt mine and has been stashing things here since 1959, where the temperature is a constant 68 degrees and the humidity is always 50 percent — perfect conditions for storing film.

To get to the film, one needs to put on a hard hat, strap on a self-rescuer - a five-pound device, similar to what scuba divers use, that provides clean air to breathe in case of a fire - and descend 650 feet into the earth by way of a 77-year-old elevator - actually, more of a hoist with an aboveground operator to run it - for a minute-long ride in total darkness. At the bottom, the equivalent of 60 stories below ground, is a salt bed - discovered in 1889 while drilling for oil - It is 100 miles long by 40 miles wide, and 325 feet thick.

A low salt ceiling and antique mining equipment greet the visitor before opening up to a level cement floor and rough rock walls and ceilings painted white to keep the salt dust down.

The storage vaults use only a few of the caverns left behind from mining activities. The company has available 800 acres of mined-out space, but so far has used just 12 acres of it. Another 26 acres are currently under development.

Among the biggest customers are California movie companies, who find the Kansas salt mines ideal for storing original film negatives along with all the out-takes from their productions.

"Journey to the Center of the Earth," "Gone With The Wind," "Ben Hur" and "Star Wars." All the Mash television episodes are stored down here, as are old silent movies. 20th Century Fox alone recently sent 22 truckloads of film to be stored here.

"From the Marvel comics adaption with A/W by Rico Rival.

Thanks to Luis Adami & Joe Rusca, for their assistance - and to Barry for the heads up on the Kansas salt mines."
AN INTERVIEW WITH JERRY POURNELLE

*Planet of the Apes* has always been blessed with its writers. Starting with the genius of Pierre Boulle, the legend grew under the pens of giants such as Wilson, Serling and Dehn. The novelisations of the films and TV series were no less fortunate, from Avallone, Jakes, Effinger and Gerrold (see Scrolls issue 5 for our interview with David Gerrold) up to William Quick’s wonderful trilogy based on the 2001 re-imaging (see Scrolls 5 again for our Bill Quick interview).

A special gem amongst gems is the Award novelisation of *Escape* from the Planet of the Apes written by Jerry Pournelle, a true legend in the literary world. The novel gives us a special insight into the characters from that wonderful film and manages the impossible in enhancing and building upon the remarkable Dehn screenplay.

*Simian Scrolls* is privileged that the incredibly busy Jerry Pournelle found time to share his memories and thoughts on what is, for many fans, a favourite novel. The following interview was conducted by e-mail with Jerry during November of 2004.

Your novelisation of *Escape* was published in 1973. How did you get the job of novelising *Escape*?

Jim Frenkel, the editor of the series asked me to write a novelization based on the movie script. He offered a fair amount of money for those days, enough to pay the rent for months, so I took it. The job didn’t look difficult.

The novelisation was based upon Paul Dehn’s screenplay. Was that in some way similar to a collaboration and did working from a screenplay present any challenges?

Actually I stuck to the script where possible, but I did have to add internal dialogue, and the motivations of the science advisor were simply not strong enough; an actor can overcome that, but a character in a book isn’t an actor. So I added motives for him. Same with finding the suitcase, which was just too convenient in the script, so I did a more credible setup.

Mostly, though, I added internal dialogue, and translated action from what you would see on screen to what I could make you see. I also had to add physical descriptions, since there was no camera.

All told it wasn’t hard, and it remains Dehn’s book; I didn’t add enough to be thought a “collaborator” even if my name is on it.

You are on record as saying that you do not like most movie people. Did you meet any in connection with *Escape*? David Gerrold, who did the novelisation of *Battle*, was offered, and accepted, the chance to be an Ape extra in the movie. Did you have any such offer yourself?

I didn’t get any such offer, but I wouldn’t have taken one if I could have. I worked with Jim Frenkel and the publishing house, but I had absolutely nothing to do with the movie people. Years later I met Charlton Heston, and the book came up.

That happened this way. It was an awards dinner for the Academy of Science Fiction, Fantasy, and Horror Films, and I was a presenter; I was probably President of SFWA at the time, or had recently been. It was at the Palladium, which was the scene of the Oscars in those days, and they had me at the head table which was on a platform and faced the audience. Heston was on my right, and whoever was on my left had many duties and wasn’t there much, so Heston and I got to talk a lot. He was charming.

One of the awards was to William Marshall, the black actor, for something he had done, I think not Blacula but perhaps it was that. At any rate the awards were done, the ceremonies were over, and everyone was standing up
to leave. From across the room - a big room - came a high piping voice. Marshall's 9 year old son. He said, in a voice that carried through the entire room, "Oh, Doctor Pournelle, my father let me stay up late so I could get you to autograph my favorite book in all this world." He came across the room with everyone looking at him, and he held high his copy of ESCAPE FROM THE PLANET OF THE APES. He brought it up to the table.

I leaned down and got it, and spoke to him, telling him my kids watched him on TV (he was an actor in a Saturday morning b&w kidvid, probably Space Patrol, and it was all true) and I signed the book and thanked him. He took the book and paraded away with everyone watching him.

Heston turned to me and said "I got an Oscar for no better performance than that."

And Brian Aldiss, bless his heart, likes to tell people that ESCAPE is my best-known work despite my having 9 times been on the NYT Best Seller list, 14 weeks as #2 with Niven and Pournelle's LUCIFER'S HAMMER. Ah well.

Whilst you have a very special status within the sci-fi world, you have expressed the view that a real novel can't be made into a movie - this is pretty much the view that Pierre Boulle expressed regarding his original Monkey Planet. Do you subscribe to the view that the best cinema of all is contained within the mind?

Some novels make good movies. Jane Austen translates to movies very well, as do many costume dramas. The reason is that much of the printed material is devoted to descriptions, of rooms, and what people are wearing, all of which is shown by the camera in a second.

Novels that are mostly dialogue and have many characters with complex relations; ones that take hours to read, and most of those hours not spent with description; these cannot be made into movies. Series, perhaps; but it is not possible to present a 5 hour novel in 90 minutes unless most of the 5 hours is simple description.

It's a lot easier to turn a movie into a novel than the other way around.

 Whilst Escape is classed as science fiction, in reality it is very much grounded in the real world. Your novelisation adds to that feeling of reality throughout, with wonderful personal insights from the very first page with Major General Raymond Hamilton USAF worrying about his Son's bicycle! Afterwards there is a detailed and wonderful exposition of the practical realities of the US entering a state of panic over an unknown spacecraft. Did your scientific background influence how you approached Escape?

Very much so. I tried to make it realistic, including making the military people who appear in the novel realistic, not merely stereotypes. As to science, that was the hard part, because of course science forbids most of what happens. How one smart chimp's survival leads to talking gorillas and orangutans is not easily explained. Fortunately I didn't have to explain it any more than I had to explain the time warp that brought intelligent apes back in time.

Science fiction needs only to be plausible; one tries to make what happens as realistic as possible, but sometimes you simply have to bring in smoke and mirrors.

The Escape novelisation is dedicated to P. Schuyler Miller and L. Sprague de Camp. Is it possible for you to tell us the motivations behind those dedications and do you know whether they were happy to be immortalised in Apedon?!

Genus Homo by Miller and de Camp is a novel about Earth inhabited by intelligent apes in the future (some contemporary people survive in suspended animation and wake up then). It was published in 1950. It is seldom credited with being the intellectual origin of the Planet of the Apes books, but it almost certainly was influential at least. Hence the dedication.

We had the privilege of interviewing Kim Hunter a few years ago and Kim expressed the view that Escape was not only an adventure film but also a love story. Within your own novelisation, there is a very touching comment, after the death of Zira and Cornelius, that they were subsequently buried in their death embrace, together with the baby chimp. Do you agree that Escape can be viewed as a love story?

Well, of course. Zira and Cornelius are very sympathetic characters, and theirs is a love story. They were a comfortable married couple...
Within Escape, there are several instances where you enhance the overall story with your own special additions. At one point, Cornelius refers to humans having "used up nearly all the energy sources" and thereby inhibiting the ability of Apes to advance technologically. The entire Apes canon often comments on Man’s destructive nature but this is one of the most pertinent comments that isn’t really fully explored elsewhere in the movies. Was this a point you were determined to make?

It was an attempt to add plausibility. Zira and Cornelius are not stupid. They inhabit a planet on which are the ruins of a greater civilization than they can build. Why is this? What keeps them from building space ships?

Panshin’s *Rite of Passage* has the same flaw: planets are stuck in the early industrial age, about civil war technology, for hundreds of years. Why? If you know something is possible it should be easier, not harder, to find ways to do it. There is no reason for a civilization with smart people in it to stay stuck in pre-industrial or early-industrial civilization times. The Planet of the Apes clearly has some industry - where do the mass produced weapons come from? - but not very much. Why is this?

Poul Anderson’s speculation in *No Truce With Kings* was energy shortage: as Cal Tech’s Harrison Brown once pointed out (*The Challenge of Man’s Future*) the easy energy sources, oil close to the ground, coal easily mined, etc., have been used up: if we lost the means of getting the deeper resources will we be able to develop those again?

It’s worth speculating about, and I needed some plausibility to the early industrial age civilization of the Apes.

Did you ever get to view Escape. You have been reported elsewhere as not having a very enthusiastic view of most TV and film science-fiction ("dreadful" is one word you have used!). Is that your view regarding the Apes series also? Do you feel that the modern slide towards CGI effects has pretty much taken the soul out of science-fiction movies and television?

I saw it but not before I wrote the adaptation. I had the script, of course.

The Apes series were better movies than most SF of that era. Good actors, good costuming, and some attention was paid to details. They TRIED to make a good movie. They started with a highly implausible idea, and all the work in the world couldn’t cover that up, but given the premises I thought they did quite a good job.

And now we have CGI I am looking forward to MOTE IN GOD’S EYE (Moties and Watchmakers) being made into a movie (or probably a series), and Lucifer’s Hammer as well.

There are some pretty good recent SF movies. There are also some horrors. Good special effects can’t cover a bad script, like the stinker they made out of Starship Troopers. Not a single competent officer in the movie. Not one. Heinlein didn’t write that. And to take out the suits! Criminal. But worse was the awful story line.
That said - is there any movement on a possible screen adaptation of Mote?!

Sure. They can do Watchmakers now. But no one is doing it.

At the end of the novelisation, there is a subtle bit of punctuation. The very final words spoken are by the young chimp. He starts by screaming "Ma-ma?" but quickly the question mark is replaced by an exclamation mark - "Ma-ma!". Without being too nerdish, I have always wondered if this change in punctuation was significant, reflecting confidence in the young chimp and suggesting a nod towards a sequel. Am I just being sad?

Sure. But the sequel was already done; after all this book takes place in the past of the first book of the series. Sure, I meant it just as you surmise.

Do you have any recollection of the script that you worked from? The Escape script went through a few changes (at the end of one script Zira and Cornelius were torn apart by dogs). There is a suggestion that there is missing footage that was actually filmed, illustrating the Apes trio witnessing the future destruction of the Planet Earth and travelling through space. Was that ever going to form part of your novelisation or was the screenplay you started with very much a done deal without subsequent alteration?

None of that. I did a job of work from a script. What I saw was what I adapted.

Do you agree with Taylor's assertion in the original movie that there has to be something better than man somewhere in the Universe? Do you feel that, if we go looking for it, we may all live to regret it?

Catholic doctrine is that man is a co-creator of the universe with God. We haven't got very far in being useful. Doesn't mean we won't. The lord put up a rainbow as a sign, it won't be water by fire next time ... but in fact I don't think we deserve to be wiped out so something nobler can take our place. Or that the Apes civilization was that...

Finally, what is Jerry Pournelle producing today and where can Simian Scrolls readers go to buy it?

THE BURNING CITY by Niven and Pournelle has been out a year; the sequel, BURNING TOWER, will be out about the time this is published. Go get it. And find me at http://www.jerrypournelle.com for more details.

Mr. Pournelle, a big Simian thank you, we appreciate the time you have made for us.
Discovery, Fandom and Restoration on the Planet of the Apes
by Rich Handley

So you consider yourself a die-hard fan of the Planet of the Apes TV series. You’ve got the DVD box-set, which you’ve seen more times than moviemakers went to see the Tim Burton remake. You’ve read the script to each episode and every unused script you can find, as well as the alternate version of the pilot by Rod Serling. You’ve got all three British comic annuals from Brown Watson, the episode novelizations by George Alec Effinger and even the audio adventures from Power Records—and you can recite them all. You think you’ve got it all, don’t you?

Well, hold onto your loincloth, Blue Eyes, because chances are... you don’t. At least, not yet.

In the 1970s, a seven-issue comic book series called El Planeta de los Simios was released in Argentina, continuing the adventures of Alan Virdon, Pete Burke and the chimpanzee Galen. And yet, outside the Argentine community, the vast majority of Apes fans have never even heard of them—which is a shame, because they’re a lot of fun and true to the spirit of the TV series. Written by Jorge Claudio Morhain and illustrated by Sergio Alejandro Mulko, El Planeta de los Simios achieved a good deal of fame when it came out... all of it locally.

Even a few years ago, finding information about these comics outside of Argentina would have been practically impossible, let alone actually collecting a complete set—but thanks to the advent of the Internet, a lot of hard work on the part of a devoted group of fans and more than a little help from the creators themselves, that impossibility is becoming a reality. More on that later.

Both men recently agreed to be interviewed about their careers and their experiences creating stories for El Planeta de los Simios. Morhain speaks limited English, while Mulko converses only in Spanish. As such, the interviews were conducted in Spanish, then translated into English. So now, let’s travel back in time to where it all began... in Buenos Aires, Argentina.

South of the Border

Publishing tie-in comics to popular television programs is nothing new. It’s been going on in America for as long as the industry has existed. The same is true of Argentina, where such tie-ins were already a time-honored tradition when publisher José Alegre Asmar decided to continue the trend in the 1960s. Beginning with adaptations of Maverick, The Riders of Mackenzie, Tonto and other series, Alegre made a lucrative business offering stories based on favorite characters, rushing them to press as soon as the shows themselves appeared. His publishing house, Tyrset, went through a variety of name changes, including Gente Joven, Mo.Pa.Sa., Talleres Graficos Lujan and others.

Jorge Claudio Morhain was among the young writers working for Alegre at the time, and he fondly recalls the assignments. “I did the series Kung Fu, Captain Scarlet, Space: 1999, Police Woman, Bionic Woman, S.W.A.T. The Rifleman, The Persuaders, Mannix, Bonanza, The Streets of San Francisco, Zorro, Starkey and Hutch, Serpico... and, of course, Planet of the Apes.” These stories, says Morhain, were written exclusively for the Argentine market. “Alegre never thought about exporting any of them,” he says, “though possibly some bundles were sold in Uruguay, Paraguay, Bolivia and Chile, our bordering countries. It’s amazing that you have copies so far away, in the U.S. They were never seen in the U.S. or printed in English.”

Even without an English audience, the comics sold quite well by Argentine standards. “When speaking about comics,” says Morhain, “an incredible run would be 100,000 copies. These
probable sold between 10,000 and 2,000. Less than 2,000 would not have been profitable, and I do not know if even Alegre had them. It was quite amateur.” Such was the case for much of Alegre’s career, though the publisher attained true prosperity with a Pink Panther tie-in strip. Atlántida Publishing, in Buenos Aires, bought the rights to publish it in their magazines, but Alegre put out his version first, in strips, comic books and storybooks. “It sold very well,” says Morhain. “Atlántida Publishing hit him with a lawsuit, which was settled. Alegre made millions, and Atlántida lost its business. That was when he bought a color printer.”

The Pink Panther situation was typical of Alegre’s TV tie-ins, as he never paid royalties on any of them. Morhain jokingly refers to his comics as “clandestine editions,” adding, “Alegre carried his audacity to publishing Superman...yes, Superman! I did two scripts and they illustrated them in the style of the times. Actually, there was only one, because from the second issue on, the magazine went out with the slightly altered title of Supervolador (“Superflyer”) — with the same Superman but another sign on his breast, a mask, long hair, etc... variants of the same thing.”

This was true, as well, for El Planeta de los Simios, in which the characters names were sometimes changed to Adam Dircon, Ijon Tono, Burton and, hilariously, Golden. Even Morhain himself did not expect this change to be made: “Looking over my scripts, I see that the names were the correct ones. Undoubtedly, they were changed by Alegre to avoid a lawsuit, so he could say they were an ‘alternate history.’” Oddly, the names were correct in some issues.

That Morhain would be so successful as a writer is really no surprise. As a child, he read many Argentine children’s stories, starting with Bolsillositos (“Small Pockets”) and moving up to Las Aventuras de Gatito (“The Adventures of Kitty”), which he describes as “a very funny version of Puss in Boots”) and El Diario de Mi Amiga (“The Diary of My Friend”). The latter series retold stories of classic literature from the viewpoint of female co-protagonists; Morhain is particularly fond of an issue in which Tom Sawyer’s story was recounted by Becky Thatcher.

Then he discovered science fiction.

“When I was 13,” the author recalls, “the first science fiction magazine appeared in Argentina — a very good one: Más Allá (“Beyond”), which spread knowledge that was not available in any other publication. Back then, they were planning artificial satellites and the first voyage to the Moon.” These readings, he says, helped form him as a writer. “We’re talking about the ‘50s, before Sputnik. I started reading many adventures: Tarzan, Dumas, Alcott, cowboy novels, Zane Grey and local authors. Then there appeared a collection about cowboys and another about science that was an absolutely different thing — E l Se r e g ant kirk and Bull Rockett.” Both were written by cartoonist Héctor Germán Oesterheld, best known for the comic strip El Eternauta.

Captivated by Oesterheld’s work — Morhain considers himself “his spiritual son” — he began to read the cartoonist’s magazines, Hora Cero and Frontera (“Zero Hour,” “Border”). “These cartoon stories weren’t the classic North American comics, not like Buz Sawyer or X9 or Johnny Hazard. These were histories: real, possible. And they were happening here, in Argentina, right next door. I, who was already writing in school and doing okay, made myself a firm promise: I’m going to be a comic book writer, and I’m going to write like this guy. That’s how I began. I studied comic book art by mail, and then took my scripts to some publishing houses.”

Morhain’s efforts paid off, for in 1960, he sold his first work. Having learned the essentials, he began visiting publishing houses, beginning with the magazine Delito (“Crime”). “Delito was seeking scriptwriters,” he recalls, “so I took drawings and scripts. Of the drawings they said to me... that I should devote myself to something else. But the scripts pleased them, and they asked me for more. They were never published, but it helped at the next publishing house that I could enter saying ‘I worked for Delito.’”

Morhain next visited Gente Joven (“Young People”), run by a group of young creators who went on to do “great things” in the genre; Andrés Cascioli, for instance, published Humor Registrado (“Registered Humor”) which dared to satirize the worst aspects of Argentina’s dictatorship, as well as the avant-garde comic magazine Fierro (“Iron”). “Fierro,” says Morhain, “is the gaucho way of saying ‘iron.’ The term is used colloquially, too. In this case, the meanings are multiple: ‘metal, knife, gun, hard,’ etc.” It was at Gente Joven that Morhain first met Alegre.

The Man Behind the Pen

Morhain may not be a household name in the English world, but he’s certainly one of the most prolific writers in Argentina. “I began publishing in 1960 and stopped in 2002,” he says. “I have written 5583 scripts, about 4000 of which were published; 832 translations and adaptations; 540 stories, about 250 of which were released; a published novel; another novel, unpublished; three theatrical plays, one published; a full-length film (though they only used took the premise of my script, and I never charged them); a semi-documentary for television, unfilmed; a lot of games, crossword puzzles and other amusements; and many journalistic writings.”

To Eternity and Beyond

Alegre liked Morhain’s writing, and the two worked together on many endeavors over the years. His work for Gente Joven earned the notice of Columna, one of the most important publishing houses in Argentina, for whom Morhain wrote from 1971 until 1996. “I also did important things for Ediciones Record (“Record Editions,”) in their magazines Skorpio, Tit-Bits, Pif-Paf, Corto Malteses and Gunga Din,” he says. “I did photonovel adventures and became a recognized children’s storyteller.” In fact, Morhain has worked in nearly all fields of literature, and in 2001 received an award for his El Viajero de la Eternidad (“The Traveler of Eternity”) a stage adaptation of Oesterheld’s El Eternauta.

Morhain paid homage, in fact, to El Eternauta in issue 6 of Simios. Based partly on Robinson Crusoe, El Eternauta shared an important concept with Planet of the Apes in that main character Juan Salvo was displaced in time and trying to return home. Issue
6 featured humans chanting "Mimnio athesa eloiolo," a catch-phrase from El Eternauta. According to Morhain, the phrase has no direct translation in English. For more information on El Eternauta or Oesterheld, visit:

www.historieta.com.ar/Eternauta/eternauta.htm
or
es.wikipedia.org/wiki/El_Eternauta.

In the mid-1970s, Alegre invited Morhain to serve as the writer of El Planeta de los Simios. Though Morhain had worked with him since the beginning of his career, he admits the publisher was not a very communicative man. "I never knew what he was thinking, he was an introverted one." Still, he considers their relationship (at least on that series) to have been a positive one.

A long-time fan of science fiction, in particular an admirer of J.G. Ballard, Philip K. Dick, Isaac Asimov, Robert A. Heinlein and John Wyndham, Morhain was excited at the assignment and spent a good deal of time researching the Apes mythos. "I always prepared myself before writing scripts: finding out about the topic, the setting, the characters, the history, the ambience, etc. I never did anything on the fly." To that end, he re-watched both the films and the televised series, and even read Pierre Boule's Monkey Planet. Well-armed with an understanding of the story, he faced few restrictions in writing his scripts. "Basically, I could not alter the general lines of the story, and I limited myself to telling stories of science fiction that fit my tastes at that stage."

Sadly, Morhain's relationship with Alegre soured in recent years. "I disavowed myself from him with a lawsuit for lack of payment," Morhain muses. "The lawsuit (which was never resolved) was because he re-published work I had done earlier, without paying me." Still, despite this development, his respect for the man's accomplishments is unchanged. "Someone really should do the work to publish his biography, because he was a truly notable personage."

Sadder still, the Argentine comics market came to a premature end in 1996, when Columba, the last of the country's comics publishers, closed its doors. These days, having retired from writing in 2002, Morhain is employed as a librarian at a middle school located near his home. He is also a museum director. As such, when asked to be interviewed regarding his Planet of the Apes comics - for an English-language publication, no less - he was astonished. "It really is amazing that you have found me. These things were done for the local market. They were made very cheaply and with very bad paper, so their shelf-life should have been small. In fact, for the majority of my works, I must be the only one with copies... and maybe the artists."

For Apes fans, the most important artist Morhain ever worked with hails from Rio Cuarto, Argentina. Eight of Morhain's stories for El Planeta de los Simios were published, and Sergio Alejandro Mulko illustrated all but one of them.

Like Morhain, Mulko knew from a young age that he was going to work in the comics field. "From age ten," he says, "I decided this was going to be my profession, for good or for bad. And with a great deal of study of anatomy, perspective and illustrating nature, but very little publishing experience, I threw myself at adventure."

Nine years later, Mulko began working for Columba Publishing. There he met Jorge Morhain, and a life-long friendship formed. According to Morhain, writing El Planeta de los Simios was "quite gratifying" for that very reason. "With Sergio, I had a great relationship, though we saw each other very little since he lived a thousand kilometers from my house. We complemented each other very well. We also worked together a bit at Columba on other pieces." Mulko agrees, calling Morhain his "great friend" but noting that they often go a long time without talking.

To prepare for Simios, Mulko studied the anatomy of different apes and consulted photos from the films and episodes. "I had seen the movies starring Charlton Heston, and the TV shows (though in black-and-white), as well as references Jorge had given me." At the time, he lived at Mar del Plata, 400 kilometers from Buenos Aires, where the publishing house was located. As such, communication between writer and artist was limited, so for the most part, Mulko illustrated the scripts exactly as Morhain wrote them. "There was no e-mail at the time," he jokes. "There wasn't much dialog - they simply paid me for the completed work."

Throughout his career, Mulko was as prolific as Morhain, so much so that he no longer even remembers everything he drew. "I have done more than 700 episodes of several comic titles," he states, "including Nippur de Lagash, Argô, Hjalmar, Harald, Sagrant, Espartaco, Sansón, El Samurai, El Germano, Kurlack, Rod, Los Escipiones, Troya, Los Vikingos, Leviatán, Dago, La Sombra, Los Cruzados, El Saracen, Herling el Vikingo, Tom Sawyer, Huck Finn, Lázaro, El Cerebro de Donovan and Megaz." He illustrated comics

Portrait of an Artist

Sergio Alejandro Mulko - Artist

Art for El Samurai - by Sergio Alejandro Mulko
about cowboys and sports for Thompson Publishing, and also worked as a layout-man for two years for an agency connected with Hanna Barbera and Ruby-Spears Productions.

These days, Mulko busies himself "drawing, experimenting, teaching drawing and offering my services to publishing houses around the world." Recently, the publication Clarion began re-publishing in comic book format approximately twenty chapters of Mulko's comic strip Nippur de Lagash, while a publishing house in Italy sometimes re-publishes his work as well. He says it both "thrills and distresses" him that fans in the English-speaking world have taken an interest in his work on El Planeta de los Simios, adding, "I just wish I had drawn them better."

Morhain and Mulko are amazed to have fans in English so late in their careers, for their work was only published in Spanish. "It will be interesting, if this grows, to see where it ends," beams Morhain. In fact, the duo have both expressed interest in resuming their Simios collaboration. And this brings us back to an earlier comment about collecting the series — because very soon, Apes fans everywhere will be able to do just that. In English, to boot.

**Organizer on the Planet of the Apes**

Sometimes the greatest of discoveries and the most ambitious ideas have the humblest of origins. In the case of the El Planeta de los Simios Comic Translation Project, it all began on eBay. Michael Whitty, founder of the Official International Planet of the Apes Fan Club and a former entertainment promoter, discovered the first six issues on the auction website in September 2003 and brought the comics to the attention of the POTADG Yahoo Group.

"I pointed out that I had seen issue #1," he recalls, "and that it was an original Planet of the Apes story, not just the translation of a Marvel issue. I sent out feelers to see if we might be able to interpret these comics to English, and when it seemed we could, I committed to buying them at any price." Luckily, he landed them all for only $145 — a great deal, considering their rarity.

With an eye not only toward translating the comics but also toward making them available to fans everywhere, Whitty assembled a team to scan and restore the faded and dirty interior pages, translate and adapt the text, restore the cover art, replace the Spanish text with English and have the final product printed in comic book format to be sold to Fan Club members. Eventually, the team grew to include artists Dave Ballard and Alan Maxwell, translator Rich Handley, printer Greg Plonowski and uber-fan/dialog expert Kassidy Rae, with Chris Lawless, Neil Foster, Ron Kenner and Simian Scrolls editor John Roche offering invaluable advice along the way.

When not organizing Planets of the Apes projects, Whitty works for the Australian government, as do 90% of the population of the Australian Capital Territory, or ACT, where he lives. "I think the reason I am here is that my own personal mid-life-crisis has returned me to my first serious obsession: Planet of the Apes." He has nothing but praise for the translation team, whom he deems "wonderful, enthusiastic, giving people," adding that he is astounded daily by just how incredible certain POTA fans are.

"We are few in comparison to larger sci-fi franchises," Whitty admits, "but look at what we have achieved here! As a fan, it makes me proud and hopeful, though in a way it is sad that only we fans would have bothered. I can only hope the fans appreciate the selfless efforts of the team. I know I do, and it is a better world now that we have expanded the audience for these gems!"

**Pressed Into Service**

The first team-member Whitty brought aboard was Dave Ballard, with whom he'd previously worked on the well-received fan-produced comic, Beware the Beast. "I knew he has what it takes to transform a dirty old comic into a clean electronic file. I also knew he could replace the text because he inserts the text into the comic Beware the Beast." Ballard's task on Simios is to scan and restore the interior artwork, and to add English lettering after translation.

A pre-press worker at a small printing company, Ballard says his day-to-day duties involve a vast range of typesetting, design, image manipulation, color control, proofing and so forth. "I am proficient in Quark Xpress, Photoshop and Illustrator," he explains, "all of which make me prime cannon fodder for fanzines, webmasters and demented Australians!"

Initially, Ballard agreed to scan a single issue, which soon became a six-issue stint. "Seeing as how we were hoping to do wasn't an awful lot different from what we were doing on Beware the Beast, I just wound up being in the wrong place at the right time — story of my life!" Upon receiving the Argentine issues from Whitty, however, he was disappointed. "Without even understanding the words, it was evident the quality was pretty poor. When the translations started to come in, the whole thing took on a bizarre, hallucinatory vibe that competes with the best mind-altering drugs known to man." Still, that perspective changed in time. "The more you become exposed to the stories, the more you come to appreciate the unique quirkiness of them!"

Ballard admits to "a kind of guarded pride" in the project, explaining, "The best part of it for me is having been part of a team effort and discovering the talents and personalities of my team-mates. It's been hard work. I'm still not convinced the end justifies the means, but fortunately there's been no pressure. We've all been free to work on this as the mood has taken us — and for me, that has made all the difference."

Still, Ballard has enjoyed the chance to contribute to the world of Planet of the Apes, something he says he's always looking to do. "It's a bit of a cliché to say I want to give something back, but that's what real fans do, isn't it? You can sit and bitch about this that or the other, or you can help bring something to the masses — I know what I'd always choose." He predicts fan reaction to the finished product will inevitably be "a mixture of good, bad and ugly," but adds, "I think, given the chance and a measure of time, these comics will come to be an essential part of everyone's collection. They won't ever top anyone's list, but they will, I think, carve their own mad-as-a-bag-of-snakes niche in POTA comics history."
Say What?

One of the more challenging aspects of this project was actually translating the comics from Spanish to English. At 32 pages each, the seven issues total a whopping 234 pages of material to be translated, and given the sensitive nature of translating, it’s not a quick task — but as the one handling the translating, I haven’t minded one bit. All of us involved in this project have put an immense amount of work into making El Planeta de los Simios available to the English-speaking world, and I couldn’t have asked for a nicer, harder-working, more professional group of teammates. It’s been a thrill to work with them, and I’d gladly do so again.

By trade, I am a professional writer and editor with roots in teaching high school English and newspaper reporting. Until recently, I served as the managing editor of two trade magazines in the technical arena. These days, I freelance for a number of publications including Star Trek Communicator and Star Wars Insider. In addition, I’ve published several short stories and comic books, as well as articles for Star Wars Fact Files, Polyhedron, Sci-Fi Invasion, Cinefantastique, Star Wars Gamer, Health Products Business, and Toons: The Animation Magazine.

For me, taking part in this project has been a fun ride. I enjoy playing in others’ sandboxes, and the Apes sandbox is among the most inviting. Like my teammates, I consider this a labor of love, born not only out of my desire to obtain and read these long-lost missing chapters of the TV show, but also to be able to contribute to the Apes universe. I am an avid comic collector and have every single Planet of the Apes comic ever published in the U.S. and U.K., so finding something new is a huge treat for me. I’m confident other Apes comic fans will feel the same.

I became involved as a translator because of my ability to speak and read Spanish. Originally, there were others handling the translating — four in total, according to Whitty — but my grasp of the language made me a natural choice to handle the chores, as others were planning to use translation software, which can produce some very clunky and inaccurate results at best. Having attended a bilingual elementary school, I learned Spanish from an early age, and so I enjoy chances like this to get some practice using it. I signed on as soon as I was invited.

Once aboard, I tracked down Jorge Morhain and Sergio Mulko online, which proved beneficial for both the creators and the fans. In addition to providing interviews and a copy of the elusive seventh issue, the duo agreed to produce five new issues exclusively for the Fan Club, based on scripts Morhain had written in the ’70s that had never seen print. More importantly, I have been privileged to form friendships with both men, as I have with the entire team.

Quick to Adapt

As the team began reading the translations, one thing became clear: some of the translated dialog did not ring true to how the characters actually spoke on TV. Sometimes the astronauts spoke too harshly to Galen, for instance, as if they looked down on him instead of respecting him as a friend and equal. In other instances, they used phrases that sounded hilarious or out-of-place coming out of their mouths.

In one issue, upon hearing music from there own era, Virdon proclaims, “Blessed be Glen Miller!” Unfortunately, as anyone who has watched the English version of the show knows, that’s just not something he’d say. This was likely not Morhain’s fault, however — rather, it can be attributed to the nature of translation in general, in that some phrases and words that sound great in one language simply do not work as well in another.

Luckily, Mike Whitty had foreseen this problem and had brought along Kassidy Rae, a TV show fan of the first order, to smooth it all out. “I wanted to add an expert to make sure the translated words would sound natural in the mouths of the TV show characters,” he says, “so Cass was chosen to do this, her credential being her love for the TV show.”

A part-time writer with three Apes fan fiction pieces to her name and an entire website devoted to the TV series

(planetoftheapesdot150m.com)

Rae was the right person for the job. “I assume,” she muses, “that being a writer with a good grasp of the fugitives’ characters and speech mannerisms led to Michael asking me on board for the project.” She adds, “I was so excited when Michael won the comics on eBay. He has a lot of enthusiasm, and he went after the comics with great determination. I had no idea they were in existence!”

Rae greatly enjoyed the translated comics, which she deems “true 70s kitsch.” The TV show, she points out, wasn’t really a strong science fiction-type show anyway — aside from the astronauts being stranded in a future where apes rule — adding that “the comics have a nice out-there sci-fi flavor. My favorite thing about the illustrations is the ape faces. They have a rounded, naturalistic simian look I admire, that couldn’t be copied in an ape movie or show — human faces are just too long.”

Rae says she is always up for a POTA TV series-related project. “It’s been a real pleasure to get to know this group of hard-working people. I’ve worked a lot with Rich and Dave on this. Rich translates, then I go over it and do the adaptation, which mostly involves re-wording it to sound more like how the characters would say things, without actually changing the meaning. After I’ve presented the adaptation to the group for inspection and comment, Dave and I bat it back and forth a bit more, working out minor details as he places the English text back into the comic.”

Rae is very conscious to remain respectful of Jorge Morhain’s original intentions. “There’s a fine line we tread, interpreting what the author intended in a work written in another language, and having it keep true to what we presume is the author’s intent.” When one story featured a visit to the astronauts’ downed spacecraft, for example — which had already been done on TV — Rae decided that posteriority was most important and opted not to change anything. The same was true for the names “Fandomville” for a local village and “Monstrous Rodents” for a race of giant rats. “Luckily, I’ve known Dave for a few years, so we have no trouble
communicating. As for Rich, I've just gotten to know him, but we have a like mind when it comes to this work which makes it easy and enjoyable. I hope the group might someday get together again on another project when this one is over. All the guys have been fantastic to work with."

**Working Under Cover... or Over it, Actually**

Without a doubt, one of the highlights of the Argentine Apes comics is the beauty of the covers, and maintaining that beauty was paramount to the reprinting process. Unfortunately, due to the age and poor condition of the set Whitty found on eBay, this was easier said than done. Enter Alan Maxwell, a comic collector who, though not professionally trained as an artist, is self-trained due to his love of "tinkering about with graphics and photo software packages." His self-acquired skills proved invaluable in cleaning up price-sticker stains and other image artifacts.

Originally, Maxwell had come aboard as one of the translators on the project, but soon found this to be too daunting a task for someone who doesn't know the language. "I had a go at translating the first issue," says Maxwell, "despite not speaking a word of Spanish, but deferred to you when it became obvious you knew what you were doing a lot more than I did!"

Nonetheless, Maxwell possessed a characteristic that qualified him to be a part of the team: "I love Planet of the Apes and I love comics, so this is a particular area of interest to me. I actually have POTA comics from a few different countries — and," he hints, "I'm pretty sure there's a future Scroolls article in there. For that reason, I was keen to volunteer in any way I could, which is why I started off trying a translation. And, of course, I, as much as any other Apes fan, just wanted to be able to read these strips."

Despite the quirkiness of the stories, Maxwell considers them "great fun," pointing out, "They might not be hard sci-fi and may not always be rigorously faithful to the show, but on the whole you get the feeling that the writer really enjoyed the show and putting this comic together. I know some people prefer their POTF stories deadly serious, but I like to see the occasionally wild stories." Like the rest of the team, Maxwell is delighted to have been involved in the translation project. "It's an impressive achievement to think we were offering up these stories when for so long the U.K. annuals were the only strips flying the flag for the TV series."

Maxwell acknowledges that some fans might object to a few story elements, but he does not personally share that sentiment. "Some people complain about the giant brains in jars from Marvel's old stories — not me. I was pleased to see something a bit different and a bit 'out there,' and that's the same way I feel about these comics." For the most part, he believes they'll enjoy the comics as a fascinating piece of lost Apes mythology.

"At the end of the day," Maxwell asserts, "a group of fans have labored long and hard, spending their own time and money to try and get these comics seen by all POTF fans, not just a select few, and I think will be recognized and appreciated by fans everywhere."

With a smile, he adds, "My motivations are purely selfish, however — I just want to read more POTF comics!"

**All the Apes That are**

**Fit to Print**

All efforts to obtain the comics, scan them, restore the artwork, translate the text and re-letter the issue would be for naught without a way to get the final product to the fans. Kassidy Rae had initially hoped to host the issues on her site (the first is available for downloading in PDF format, in fact), but in the end decided that "there's no substitute for holding an actual comic in hand."

As such, the team was especially lucky to have among its number Greg Plonowski, a seventeen-year publishing professional working in book manufacturing. "Michael asked for my help in getting the comics printed," recalls Plonowski. "Because I expect the print runs for each issue to be pretty small, I decided to take on the printing and binding myself."

Plonowski did a great deal of research into costs, stock, paper sizes and binding types, and the end result on the premiere issue impressed everyone on the team. "Greg's our one-man printing show," Rae raves, "and I can't praise his work enough." The feeling was mutual, Plonowski indicates: "It's been a real pleasure working with the translation team. They're a great group of people and I'm happy I was able to find a way to provide them all with a nice physical representation of their efforts."

At the heart of the stories, Plonowski says, is a sense of fun. "They really take you back to the time when the show was being broadcast. I got the same feeling reading these that I got when I discovered the Power Records TV stories and later the U.K. annuals — I believe they're a worthy addition to the limited number of non-televised stories we have of Virdon, Burke and Galen."  

Rich Handley
The Long-Lost Episodes — Revealed

José Alegre Asmar’s El Planeta de los Simios, soon to be available to English-speaking fans for the first time, is synopsisized below, or the series will be sold via Mike Whitty’s Official International Planet of the Apes Fan Club. For further information, or to order copies, write to Michael Whitty at whitty@cyberone.com.au. To reach the creators themselves, e-mail Jorge Claudio Morhain at jcmorh@infovia.com.ar, or Sergio Alejandro Mulko at Alulkos@aol.com.

Note: issue 5 was not created by the Morhain-Mulko team. Rather, it was written by the late Ricardo Barreiro and illustrated by an artist credited as T. Toledo. Morhain describes Barreiro as “one of the most innovative scriptwriters in Argentina,” while Mulko hails him as “a great scriptwriter and a great person.” As for Toledo, Mulko says he met the man only once, many years ago, and that “he did not seem to be interested in the publishing industry.” Neither Morhain nor Mulko know what became of him.

Issue 1: “El Judío Errante” (“The Wandering Jew”)

Drawn to the sound of Glenn Miller’s “Moonlight Serenade,” the fugitives are captured by the apes. Investigating the music, Galen meets a hermit named Ahasuerus, whom the apes have allowed to live a life of solitude in return for his playing music loudly — in this way, they can lure humans as slaves for the local prefect. Recognizing Burke and Virdon, the prefect incarcerated them in an old theater, where a veterinarian named Dr. Kalia examines them. Empathizing with the humans, she helps them escape. When Urko arrives, Kalia betrays the prefect by warning the astronauts. As gorillas storm the theater, Virdon scares them by running a James Bond film. When the generator fails, Kalia gives her life to save theirs. They return to Galen and Ahasuerus, who reveals that he’s the product of late 20th-century cyborg life-prolongation experiments; having forgotten his true name long ago, he named himself after the story of the Wandering Jew of Biblical times, condemned to walk the Earth alone for eternity.

Issue 2, story a: “La Nueva Vida... en el Viejo Planeta” (“New Life... on the Old Planet”)

Virdon and Burke try to revive their crashed spaceship, but apes guarding the vehicle open fire. Running for a ladder, the astronauts reach the entrance only to find more apes inside. Taking them captive, the ape captain, Pingor, orders the ship destroyed. Pingor walks them to a village several hours away, where they are tied up and incarcerated. Breaking loose from their bonds, they hide in the woods and meet Golli, a beautiful woman who lives in a village in the jungle. Her family are slaves to the apes, forced to plant and harvest for their benefit. The guards find them and a scuffle ensues; one ape is killed when his rifle discharges, and another is knocked out. Golli leads them through the forest to safety, bidding farewell and returning to her people.

Issue 2, story b: “Profundidad” (“Depth”)

Ape slavers attack a tribe of primitive humans. Hiding in a nearby tower, Virdon shoots a slaver, drawing the attention of squad leader Captain Tormo. The tower, once a restaurant, is considered taboo, and the frightened apes retreat. When they return, the panicked humans crowd into the crumbling tower, preventing the trio from exiting. Locating a tunnel door, they descend into a subway station lit by a luminous fungus, the result of radiation. The legendary Monstrous Rodents occupy these tunnels — enormous sentient rats, mutated by radiation, who keep blind sub-humans as slaves. The sub-humans attack, but Virdon convinces them he’s a friend. Stirred by ancient memories of a language long atrophied, the sub-humans rebel against the Monstrous Rodents, slaughtering their former slave-masters to save their new friends. Touched by Virdon and Burke’s friendship with Galen, Tormo realizes he’s misjudged them and lets them go free, promising to protect the sub-humans and to ask the Council to end the hunts.

Issue 3: “La Playa Del Tiempo” (“The Beach of Time”)

On a cliff overlooking the Beach of Time, a woman named Nebia is being sacrificed to sharks. The beach is filled with taboo artifacts that must be destroyed so the sand can be re-used; all violators must be purified. To save her, Virdon and Burke set fire to a nearby installation, then knock Prefect Seiko unconscious and toss a dummy into the sea so Seiko will think Nebia has fallen to her death. Nebia shows them a radio she took from the sand, which still broadcasts an invitation to war survivors to take refuge at the East Coast Scientific Center. Virdon lacks parts to build a radiometer to find the Center, so Galen poses as a slave-tamer from the village of Niurse, sent to punish Virdon and Burke by making them work the Beach of Time. Once an urban city, the beach was flooded during the war. There, they find the remains of a commercial zone, but when the prefect of Niurse arrives, their cover is blown. Nebia provides a distraction so they can escape, but the apes capture her and decide to burn her at the stake. Virdon learns that the broadcast is coming from inside the cliff — apparently, the bomb shelter was buried before anyone made it inside. Using loudspeakers, Virdon impersonates a god to demand Nebia be freed. The apes flee except Seiko, who tries to kill her and dies in a gas explosion. As the fugitives and slaves seek shelter, the cliff crumbles onto the Beach of Time, burying it utterly.
Issue 4: "Ultrasonido" ("Ultrasonic")

Urko searches for the fugitives as they make their way through New York City with an orangutan named Harimon. Branded a sorcerer by other apes, Harimon is an expert on sound waves and says a single chord in the lower frequencies could destroy an entire building. In an old shopping center, they find a radio station containing a low-frequency amplifier. Harimon activates the amplifier, letting out a pulse that shakes the buildings and alerts Urko’s troops. As apes storm the building, Virdon and Harimon hide in the basement while Burke and Galen scout for an escape route. Urko corners Galen and Burke, and with no way out, Galen picks up Burke and jumps, barely making it to the next building but dropping his radio. Thinking his friends dead, Virdon weeps at losing the one bond he had to his own time. Galen and Burke locate a fire escape, but Urko jumps them and his rifle discharges, alerting nearby soldiers. Virdon locates a roomful of cables, but before he can hook up a connection, an ape shoots Harimon. Carrying the old ape, Virdon runs to the basement to hook up the amplifier. As the dying Harimon completes the circuit, Virdon barely makes it out alive before the ultrasonic blast brings down the building.

Issue 5, story a: "Los Dioses de las Estrellas" ("The Gods of the Stars")

When a spaceship crashes in Prefect Arpo’s village, the fugitives head out to see if it can get them home. With few human slaves at his disposal, the despotic Arpo forces apes to work for him—and they hate him for it. With Virdon and Burke posing as servants, Galen approaches a village priest, claiming to be on a voyage of philosophical studies. Thinking him a spy for Zaius, Arpo grants Galen an audience. Galen feigns interest in Arpo’s "new ideas" regarding the history of the apes, and Arpo seems to bask in the spotlight. After a night in the stables, Virdon and Burke accompany Galen and Arpo to see the ship. They recognize it as the Blue Star, which disappeared two months before they launch. Once inside, Arpo and his gorilla soldiers, Craor and Gard, demand that Virdon teach them to fly it; Arpo knew all along who they really were. A month later, Arpo prepares to attack Central City but Virdon sabotages his plans. When Arpo fires the weapons, the rocket fails to clear the floodgate and destroys the ship. The village apes, grateful for their freedom, give the fugitives a cart and horses so they can continue their journey.

Issue 5, story b: "El Señor de los Bosques" ("The Master of the Forests")

The fugitives head north, where a bear attack nearly kills Galen, destroying the cart and horses. A crossbow kills the beast, courtesy of Tromh, Master of the Forests. A bald albino orangutan, Tromh invites them to his home but makes the humans walk. His home is a replica of a medieval castle, where Galen is treated to a lunch of wild boar while the humans are fed filth. When Burke refuses to eat it, an angry ape named Varlo roughs him up. A slave warns them not to anger Varlo, for he is Tromh’s best manhunter and enjoys brutality. Inside the castle, Tromh offers to buy Virdon and Burke for his manhunt, but when Galen declines, Tromh locks him up as well. Led out as prey for the manhunt, the trio have a half-hour to hide in the forest. Burke retraces his steps to the bear to find his lost knife. Virdon makes a sling from his jacket drawstrings and Galen fashions a trap from a branch. Varlo finds Burke but dies at his knife, while Virdon takes another ape. Grabbing their crossbows, the astronauts help Galen fend off a pair of manhunters. When Tromh arrives, Virdon distracts him and shoots him with a crossbow, and the fugitives ride off into the sunset.

Issue 6: "Los Zombies" ("The Zombies")

Chief Advisor Kalus authorizes an ape scientist named Kenio to experiment on the humans of Fandomville. Isolated from the rest of humanity, these humans know nothing of the apes and are drugged to keep them passive. Testing the effectiveness of the experiment, Urko lures Virdon, Burke, and Galen to the village to see if exposure to revolutionaries can break their conditioning. In return for food and lodging, the fugitives help the locals carry water up from the river. Oddly, the villagers are in a zombie-like stupor, drained of vitality. Watching from the trees, Kenio is amazed when Virdon convinces the humans to abandon tradition and build a giant water wheel. Urko feels more threatened than impressed. Virdon befriends a woman named Maia, who says the gods leave them wine on a daily basis. Realizing the
apes are drugging them with opium-laced wine, Virdon urges the humans to rebel. This causes Urko to abandon the experiment and try to kill the trio before everything falls apart — but when his troops storm Fandomville, the humans rise up and defeat them. Virdon tosses Urko into the river, and the humans take refuge in the mountains. Maia asks Virdon to join them, but the memory of his wife and children compels him to decline. Disgraced, Urko vows to hunt them down for as long as it takes.

**Issue 7, story a: “El Circo” (“The Circus”)**

Pete falls prisoner to a group of apes who run a Roman-like circus at the former Metropolitan Opera House of New York. To survive, Pete must fight other humans for the amusement of the apes. The apes kill all winners, however, for courage can be a dangerous thing. Pete escapes after winning in the arena. Alan works on a device, meanwhile, to produce a great sound and make the Met vibrate enough to knock it down.

**Issue 7, story b: “Cohetes” (“Rockets”)**

The earth suddenly opens up and a rocket rises up before Pete and Alan’s eyes. This gives them hope that they might be able to use it to return to their own time. The apes are using an underground silo, challenging a taboo about using rockets. With the help of a human named Anitra, the fugitives enter the silos and find a lot of computer equipment such as magnetic tapes and punch-cards. They also find an old ape who wants to visit the stars with the rockets, and he helps them in exchange for going with them. They try to fly a rocket but it explodes. They then blow up the entire deposit of rockets to prevent the apes from using them. (Morhain notes that this last tale was illustrated by someone whose work “looks like Mulko’s, but there is no signature and it’s a hurried work — I don’t know who did it.”)

But Wait There’s More! In addition to the ten tales outlined above, five more scripts for El Planeta de los Simios exist that were never published, all written by Jorge Morhain. The first two were rejected by Alegre, while the others remained unpublished due to the cancellation of the series. However, as a special treat for fans, Mike Whitty’s Official International Planet of the Apes Fan Club has commissioned Morhain and Mulko to pick up where they left off almost thirty years ago and, at long last, publish these truly lost tales. What’s more, Michael Whitty is in negotiations with Fox to obtain a license to publish them officially, and it looks good so far. Stay tuned for more details as to when these will be made available and whether or not you’ll be able to find them in your local comic book shops; for now, enjoy these brief glimpses at the stories that-almost-were-and-soon-shall-be.

**Unpublished script 1: “El Matador” (“The Killer”)**

When a human hunter shoots apes at a school, the fugitives must risk their lives to stop him.

**Unpublished script 2: “Cain” (“Cain”)**

A human survivor resistant to radiation struggles to live in New York City, which has grown decrepit with the passage of time.

**Unpublished script 3: “Encuentro Con Edison” (“Encounter With Edison”)**

Thomas Alva Edison travels forward from the past in a time machine he built. The astronauts try to use it to return to their time, but it only returns Edison, stranding them once more in the future.

**Unpublished script 4: “El Arqueólogo” (“The Archeologist”)**

A human village, mobilized by a brainwashing device, digs up a civilization in Kennedy Airport, New York. As the astronauts flee, they see the Statue of Liberty, semi-buried in the sand.

**Unpublished script 5: “La Reina” (“The Queen”)**

A group of fanatical apes capture Virdon, Burke and Galen.

Freelance writer Rich Handley is a regular contributor to Star Trek Communicator, Star Wars Insider and other publications. He has written for many of the Star Wars licensees and also worked on Realm Press’ Battlestar Galactic comic. Feel free to contact him at handleyr@eponline.net. Rich thanks Jorge Claudio Morhain, Sergio Alejandro Mulko and the Spanish Apes Yahoo Group team, without whom this article would not have been possible.
SIDESHOW Inc.
Simian Scrolls talks with Mat Falls

Located in California, Sideshow Inc., is a leading manufacturer of licensed collectible products. Founded in 1993 as Sideshow Productions, the company began as a provider of make-up effects, props and animatronic puppets for the film industry. In 1994, Sideshow expanded and began to provide design and development services to toy manufacturers.

In 1999, Sideshow began marketing its own line of collectible and specialty products under the Sideshow Toy brand. Products include a range of collectibles based on: The Lord of the Rings, Bond, Star Trek, The Simpsons, Universal Monsters, Monty Python's Holy Grail, Buffy, Jim Henson's Dark Crystal and the Muppets, Young Frankenstein, Outer Limits, Get Smart, Hogan's Heroes, Platoon, Twilight Zone and Army of Darkness.

In addition, Sideshow manufactures its own line of historically accurate 12" figures under the brands: Bayonets & Barbed Wire (WWII), Brotherhood of Arms (American Civil War) and Six Gun Legends (western characters).

In 2000 Sideshow created a unique partnership for product development with Weta Workshop of New Zealand.

The Sideshow/Morpheus Collectible brand is focused on offering high-end products based on the art of surreal and fantasy artists such as H.R. Giger, Wayne Barlowe, Sebastian Kruger, Judson Huss, Yacek Jerka and others.

The full range of Sideshow products can be found on the Internet at www.sideshowtoy.com.

Mat Falls, the head of 3D and the lead sculptor on the new Planet of the Apes figures kindly volunteered to participate in the following article/interview.

Please tell us a little about Mat Falls, eg. how did you come to be a sculptor? Is it something you do full-time or are you a freelancer?

I've been sculpting as long as I can remember. I am the principle sculptor at Sideshow as well as an owner. I moved to L.A. back in '83 and got into make up effects. Did about ten years then the opportunity to form Sideshow Toys presented itself.

One of my first efforts was when POTM was released. I was eight or so and made my first ape make up, shaping the nose and brows out of tin foil, then fashioned a nose out of clay. Sealed that with acrylic paint. Voila, my first make up!

Who do you admire? Which artists are your inspiration, heroes and influences?

Guys like me are huge movie fans. There are so many contributors to film making that have influenced me that I could only scratch the surface. As far as make up/sculptors go, Rick Baker, Dick Smith, Jack Pierce, John Chambers. The usual suspects.

Of your own work, of which are you most proud?

I'm proud of our 1/4 scale line thus far. Frankenstein, James Bond, and of course, the Apes.

What would you be doing right now if you didn't have to work for a living?

High roller, Vegas. Actually I'd be getting some rest. Then take a shot at script writing.

In your own words, who are Sideshow Collectibles?

Sideshow is a growing number of talented artists and dedicated administrative teams that WANT to be here to raise the bar.
If one of our readers wanted to join the Sideshow sculpting team how might they go about it and what qualifications would he/she need?

We always encourage new talent to send in non-returnable samples of their best work. Experience is necessary. Most of Sideshow freelance talent have put in a number of years as sculptor/designers for other companies. It is important that we maintain the standards we have put into place.

So are these figures a) toys that kids can take out of the box and play with - or are they b) collectibles that adults leave in the box and admire. (If the answer is b, why bother making them articulated?)

This is a toss up. I prefer to take them out so they can breath. But I can understand why someone would keep them sealed, after all it would be nice if they hung around for a generation or two. Think how cool it is when you come across some vintage stuff in mint condition.

Whose idea was it for Sideshow to produce a range of POTA figures? (And how do we thank him/her?)

You're welcome. Actually a few of us here leapt at the opportunity when the license came available. Tom Gilliland and Brant Bridges did the research and really fleshed out the line nicely.

POTA has hardly been neglected in the action figure market, (Mego, Hasbro and Medicom all had a crack). What do the Sideshow figures offer that we haven't seen before?

Hopefully more accurate figures over all in 1/6 scale. Likenesses, wardrobes, and accessories.

Will each figure be a generic body with only relevant hands and heads actually sculpted?

Correct, however we did modify the ape bodies to be a bit shorter than the humans. We felt it helped the look to make the apes diminutive.

Will there be more POTA characters if these sell well? - Are there any other POTA collectibles planned (polystone sculptures, props etc)

I'm hoping there is enough support to take these to 1/4 scale. That would be cool. I'm a huge POTA fan, so I'd like to explore all options. It's just a bit too soon to tell.

What is the likelihood of us seeing some much-loved TV show characters? (Galen, Virdon, Burke, Urko, Zaius)

It's entirely possible. Let's see how it goes

The figures are fully licensed by 20th Century Fox, did they have much input in what you can/can't do?

So far they have been great. The approval process is always the toughest part. That's where all the hold ups are, but so far so good.

How quickly did you have to turn these sculpts around? Does working to a schedule/deadline ever harm the overall product or does it bring out the best in you and your team?

The team is great. They do whatever it takes to most accurately realize the product. Heath Hammond well manages the costumes and accessories. Because of the amount of product we do the turn around time is quick. Not a lot of pleasure cruising.
Are you a fan of POTA - do you need to be to turn out the best possible sculpt?

Big Fan. POTA was instrumental in my becoming a make up artist so doing the collectibles was an obvious fit. Being a fan sure helps but is not always necessary.

So how did you first encounter the POTA?

I saw it in the drive-in first run as a kid with the whole family. Boy was that a different time. I remember freaking out seeing the decomposed body of Stewart, not getting the twist ending, and generally being in awe of the ground breaking make ups.

What kind of reference material did you use? Were Fox helpful in this area?

A friend of Sideshow and collector Dan Roebuck was kind enough to lend us his private and extensive collection of photos. Very helpful. We also combed over the DVD's.

Does the final medium (Soft plastic?) compromise in any way the level of detail you are able to achieve?

Well, because of the nature of mass production there is always sacrifice, but we are always pushing the factories to get the best final product.

Are the original master sculpts produced at the same scale as the finished product (I've heard stories of much larger masters being scanned into a computer and then laser carved at a smaller size... Fact or science fiction?)

Some companies do indeed sculpt in a larger scale. I suppose there are advantages to that though I've never understood it. We sculpt 1:1. It saves time, materials, and also allows the artist to exaggerate the features that need to be picked up by the eye.

In the case of these 12inch figures what does the term LTD Edition actually mean - How limited will they be and once sold out, will that be it, no more... Ever?

When we say limited we mean limited. That doesn't mean that they won't be available on the secondary market at a higher price. The only way we reprise an item is if we can come up with a way to alter the design significantly enough to justify it. It's not fair to the collector to re-release the same thing when we said it was to be a limited edition.

Do you have any tips or advice for budding model makers and sculptors?

My advice would be to gain as much experience as possible. Always be sculpting, painting, sewing, or whatever it is you bring to the table. Take art classes. Learn anatomy. The competition is great. Each artist is better than the next so one really has to rise to an exceptional level, and don't get discouraged. It may take years but that's all part of the process.

Thanks Matt I hope our questions weren't too dull, I'm sure our readers will enjoy your answers.

It was my pleasure.

Since this interview was conducted there have indeed been several additional releases from Sideshow. Simian Scrolls recommends a close eye be kept on www.sideshowtoy.com for all the latest news.
Earth, 3978

No-one lives here, surely! They couldn't!

And Zalus certainly doesn't allow visitors!

But that still doesn't explain why!

Oh, damn! Not again!

Obiously the Lawgiver doesn't trust the efficiency of the Science Council...

unless Cornelius snuck over and planted it!

A lake! There must be caves nearby then!

I'll hide myself in one until the storm passes...

...then I'll finish up this expedition and...

Oh... my... god!
His name is MILO RIDER.

And he is the greatest scientist akind has ever known! With the right equipment, he could rival Einstein, but even so, he will change the history of the world... forever!

It... it's some kind of ship, washed up by the storm!

But who's? And where did it come from?

It is a mark of the ape that where others would beat their chest in superstition, such craftsmanship! Such design!

It must come from a civilisation thousands of years in advance of ours!

My God, it's almost intact - and uncorrupted! It could only have been in the water a few days... or hours!

Maybe... maybe its crew is still inside!
HUMANS FEAR, HE CALMLY CIRCLES THE SHIP EXAMINING IT WITH A SUPREMELY ANALYTICAL EYE!

MAYBE THEY NEED HELP!

THERE MUST BE SOMEWAY INSIDE... A DOOR OR HATCH...

HMM, WHEN I PRESS THIS STUD...

HMMMMMMMM!

OH, MY!
UNHESITATINGLY, MILO BOARDS THE SHIP!

Of course! It was they who planted the flag, as a marker!

That means they could be back any time now...

...and I'll be the first APE ever to make contact with life from another world!

I WOnder what these space-apes will look like?

Will they be as superior physically as they are mentally?

GOD, will they look like APES at all?!

MILO'S THOUGHTS RACE WITH EXCITEMENT AS HE SITS IN THE CAPTAIN'S CHAIR...

Maybe if they're here long enough they'll teach me how to fly this ship!

SUDDENLY A BLACK CLOUD COVERS MILO'S MIND!

What if they don't come back? They might run into a gorilla patrol and be killed...

...or could I... could I teach myself to fly it?

Would this wonderful achievement die with them...

...or could I VISIT NEW WORLDS, LEARN NEW THINGS!

YES! YES I COULD! I'LL ASK CORNELIUS TO HELP ME, AND-

NO! IT WON'T COME TO THAT! THEY'LL BE BACK...

I COULD HAVE THIS SHIP READY AND WAITING FOR THEM!
SOME WEEKS LATER, IN APE CITY...

BEASTS! SAVAGES! HOW... HOW DARE YOU!

ZIRA, PLEASE! YOU CAN'T STOP THEM—NO ONE CAN!

BESIDES, THEY HAVE GUNS!

ZIRA STARTS TO WEEP UNCONTROLLABLY!

YES! SO WHY DON'T THEY TURN THEM ON EACH OTHER, AND LEAVE US TO LIVE IN PEACE (SOB)!

REAL HUMANS FREE!

BECAUSE THEIR KIND IS NEVER INTERESTED IN PEACE!

THAT'S WHY THEY GO TO MAKE WAR ON AN ENEMY THEY'RE NOT SURE IS EVEN THERE!

IT'S INSANE! THEY CAN'T FUND OUR RESEARCH, BUT THEY FIND THE RESOURCES FOR WAR!

THEY'RE MORE INTERESTED IN TAKING LIFE THAN IN SAVING IT (SNIFF)!

THERE, THERE! WE'RE HOME NOW!

BUT, AS THE SIMIAN COUPLE STEP INTO THEIR LIVING ROOM...

WHAD-? WHO'S THERE?

BRENT, IS THAT YOU?

NO, NO CORNELIUS! IT'S 1, MILO!

CORNELIUS!

I... I'VE COME TO TELL YOU ABOUT THE END OF OUR WORLD AS WE KNOW IT!

OUT THERE, IN THE FORBIDDEN ZONE, I FOUND A SHIP—A SPACESHIP!

DEAR GOD! EVERY WORD OF THE SACRED SCROLLS... IS A LIE!
THE SHIP! IT WAS YOUR FRIEND TAYLOR'S!
IT TOLD ME ITS HISTORY, AND... AND IT'S OUR HISTORY, TOO!

YOU... YOU MEAN THIS WAS HIS THEIR PLANET?

YES! YES! THE SHIP TOLD ME EVERYTHING, EVEN THINGS THAT HAPPENED WHILE IT TRAVELLED THROUGH THE CENTURIES!

IT WAS THEIRS, AND WE TOOK IT FROM THEM!

I FOUND THESE MAPS IN WITH THE SHIP'S MANUALS, AND CORRELATED THEM WITH OUR OWN...

OUT THERE IN THE FORBIDDEN ZONE, THERE ARE PLACES CALLED SILOS...

PLACES WHERE THEY KEPT BOMBS, WEAPONS OF MASS DESTRUCTION!

ONE WAS CALLED THE DOOMS-DAY BOMB, AND IT COULD DESTROY THE ENTIRE WORLD!

DEAR GOD, CORNELIUS, I THINK IT MIGHT STILL BE OUT THERE!

CORNELIUS REELS FROM THE SHOCK OF THE REVELATION!

I KNEW FROM MY DIGGINGS THERE WAS SOMETHING HERE BEFORE US, BUT I NEVER SUSPECTED...

OH, CORNELIUS, IF ONLY THAT WERE THE WORST OF IT!

LOOK...

SILOS?

THE BLOOD DRAINS FROM CORNELIUS'S FACE!

MILO: URSUS HAS JUST LED AN ARMY OUT OF THE CITY!

THEY... THEY'RE MARCHING ON THE FORBIDDEN ZONE!

OH, NO! NO! IF THEY FIND THAT BOMB...

QUICK! WE MUST LEAVE IMMEDIATELY FOR THE ZONE!

IT'S OUR ONLY HOPE!

YOU CAN'T POSSIBLY HOPE TO STOP THEM MILO? MILO!

GRABBING HIS FRIEND, MILO PULLS HIM TOWARDS THE DOOR!
SHORTLY, IN THE HEART OF THE WASTELAND...

I HAD TO!

MERE MENTION OF IT WOULD'VE BEEN HERESY, NEVER MIND FLYING IT!

MY GOD, MILO, IT'S AMAZING! AND YOU KEPT IT FROM ME ALL THIS TIME!

FLYING —? YOU DON'T MEAN TO SAY YOU CAN —?

WELL, IN THEORY, I THINK SO, YES! I'VE STUDIED THE MANUALS THOROUGHLY, AND I'M SURE I CAN DO IT!

BUT YOU HAVEN'T ACTUALLY TRIED IT?

I'VE REPAIRED IT AS BEST I COULD! BESIDES, IT ONLY REALLY NEEDED DRYING OUT, AND THE HEAT OF THE ZONE DID THAT ADMIRABLY!

WHAT IF IT'S DAMAGED?

HERE, PUT THIS ON!

DONNING HIS SPACESUIT, CORNELIUS CONTINUES TO QUESTION MILO!

YOU SAID BEFORE THAT THE SHIP TOLD YOU ITS HISTORY?

YES, WITH A VOICE IN THESE SHELL-LIKE THINGS!

MILO REACHES INTO A POCKET OF HIS SUIT...

EACH OF THESE DISCS IS LIKE A BOOK, COVERING DIFFERENT ASPECTS OF ITS — OUR HISTORY!

THEY'LL Tell YOU MORE THAN THE SCROLLS EVER COULD!

ZIRA LOOKS AT MILO SADLY...

DOES IT REALLY MATTER NOW, MILO? WILL ANYONE OUT THERE REALLY CARE ABOUT THE HISTORY OF OUR PLANET?

KNOWLEDGE ALWAYS MATTERS, ZIRA!

BESIDES, MAYBE THEY'LL LEARN FROM OUR MISTAKES!

WELL, IF NOTHING ELSE, IT WILL CERTAINLY HELP PASS THE TIME...

...THEN, IN 1982, WHEN THE PLAGUE CLAIMED THE LAST OF THE HOUSEHOLD PETS, CHIMPS...
THE DISC ENDS JUST AS MILO STARTS THE SHIP PULSING WITH POWER!

THEY MADE US INTO SLAVES, MILO! HOW COULD THEY?!

WE DID IT TO THEM! MY GOD, WE HUNTED THEM!

GREAT CLOUDS OF SAND BILLOW UP AROUND THEM!

YES, YES! YOU'RE RIGHT OF COURSE! I WONDER HOW WE TURNED THE TABLES ON THEM?

I DON'T KNOW! WHEN I WAS A CHILD IN CHALO, MY PARENTS TOLD ME STORIES ABOUT ALDO, THE APE WHO SAID "NO!" MAYBE THOSE TALES WERE TRUE!

SUDDENLY, AS THE FORBIDDEN ZONE RETREATS IN THE FACE OF THEIR MOUNTING SPEED...

CORNELIUS! MILO! LOOK!!

THEY STARE TRANSFIXED OUT THE VIEWPORTS, NOT BELIEVING WHAT THEY SEE! HOW COULD A CLOUD GROW SO LARGE, OR A WIND BLOW SO LOUDLY? HOW COULD A WORLD CRACK AND MELT BEFORE YOUR VERY EYES?

OVERCOME! CORNELIUS CAN HARDLY CHOKE OUT THE WORDS...

EVERYTHING WE EVER KNEW, EVERYONE WE EVER LOVED... GONE! OUR CIVILISATION... WIPED OUT FOREVER!

IT'S ALWAYS BEEN THIS WAY WHENEVER APES LET HATRED INTO THEIR HEARTS - DEATH... DESTRUCTION...

MAYBE THIS IS WHAT HAPPENED TO THE HUMANS, TOO...

BUT THAT'S ALL IN THE PAST! WE MUST LOOK TO THE FUTURE NOW, AND OUR PART IN IT!

LORD, HELP US SHAPE OUR NEW WORLD WITH A LOVE AND RESPECT FOR ALL LIFE - BE IT APE OR HUMAN!

AMEN, MILO, AMEN...

I DON'T SUPPOSE WE'LL EVER KNOW!

AND MILO SETS A COURSE FOR DESTINY!
CORNELIUS AND ZIRA KILLED MY PLANET
by John Fennessy

Cornelius and Zira lied to us.

Shocking, yes, but true. It seems like sacrilege to impugn the honesty of two of the most popular Planet of The Apes film characters. But look at the facts.

It is no secret that there are paradoxes in the Planet of the Apes cinematic mythology. One of these is that in the original film, Cornelius and Zira showed unconvincing ignorance of their history. They seem as surprised as everyone else when Taylor showed Zaius the human “talking” doll, the evidence that man may once have been supreme. It was quite clear Zaius knew all along. But weren’t you left a bit suspicious that an archaeologist like Cornelius and an animal expert like Zira seemed so conveniently wide-eyed and ignorant? Was it that believeable that from this position they would embrace so quickly the idea of an intelligent human? And why was Zira so interested in what other apes saw as just dumb animals? Why did she single out Taylor for attention? Like Zaius, was she also waiting for “his kind” to appear?

The truth is I believe revealed in an apparent paradox in the third Apes film. In Escape Cornelius quite clearly tells the horrified humans that the Planet of the Apes really began when a plague wiped out all the cats and dogs and humans adopted apes as first pets, then slaves. He said the apes “turned the tables” on the humans, began to organise, to refuse, until an ape came who did not grunt but said “No”. It is just not credible to suggest Cornelius, Zira and Milo learned the truth about their history between Beneath, when they apparently left Brent to find Taylor’s space craft, and the beginning of Escape.

And why did they travel to Earth’s past? Was it coincidence? A scientific curiosity visit? No, I think the sad truth is that Dr Hasslein was right. Cornelius and Zira were a threat. In fact it could be argued that by their actions they both ensured the enslavement of man and the ultimate destruction of Earth. Let us make some assumptions, however unpalatable that may be. Cornelius and Zira knew all along what had happened to Man and Ape. They agreed with Zaius that the supremacy of apes must be protected (remember, they did not contradict Armando’s words that he would prefer being dominated by chimps to anyone else). Their real beef was with the gorillas. Remember how chummy they were with Zaius in challenging Ursus’ authority? If you remember, Zaius did not follow through his threat to bring them to trial for heresy – because he knew they were his allies. Zaius feared that the appearance of Taylor could mean the beginning of the end for the apes. After all, history had told them that talking apes from the future had given birth to one ape Caesar who was to lead
the rebellion. Cornelius concealed this truth, purposely, telling a misleading story about the villainous Aldo being the first ape to say “no” (ah, another paradox sorted). Very clever, chimps. The last thing they would want Taylor, Brent or Hasslein to know was that their own child would lead the rebellion. Yes. And because ape history told that two apes from the future, Cornelius and Zira, had produced the avenging son.

Zaius, realising his mission against the mutants in the Forbidden Zone could end in disaster, made a secret deal with Cornelius and Zira that they should go back to ensure that, if he failed, ape destiny was assured. Dr Milo, “the genius”, was one of Zaius’ adherents – the trio could only have found the spacecraft so quickly with the orangutan’s open consent. Zaius and the chimps realised that when Brent arrived it was the beginning of the end and hatched a desperate plan to protect their legacy. More humans would follow, even if Taylor and Brent were killed. Cornelius and Zira loved Taylor – like a pet. And they were not going to sacrifice the heritage of their species – or the glory of their son, the future ruler - for him! In truth, Zira and Cornelius showed their true colours when they went on the run. There was something sinister, cold and calculating about the swap of the babies at Armando’s zoo. But then what more could you expect from a couple who were prepared to go knowingly to their deaths in the past to conspire at genocide.

And here’s another shock for you. Who killed Dr Milo? The gorilla in the cage? Partly – but did you ever wonder why the other two chimps did not try to rescue him? Milo had earlier told them they were in the past and Cornelius and Zira feigned surprise. But in fact they knew when they were, they just didn’t know where. The Sacred Scrolls did not tell of a third chimp – they knew Milo, having got them to where they needed to be, was now (choke) expendable. Milo, the dupe – they let him die.

And remember when Zira got her birth pains when they went on the run. Cornelius suddenly wanted to go back. “They may punish us, but at least the baby will be born.” Yes, the birth of the Messiah baby was the priority. Cornelius, Zira and Milo – the three Wise Monkeys heralding a humble birth not in a stable but a zoo.

I’m sorry. I like Cornelius and Zira too and hope my theory is wrong. But the harsh truth, ape-fans, is that we were had.

But you want more evidence? Remember in the first film when Cornelius told Taylor: “I’m going back to that dig I worked on a year ago”. He claimed he was doing so to prove his theory about Man so that he could avoid being found guilty of heresy. Bunkum! You’re trying to tell me Cornelius was so stupid that he thought running off with Zaius’ enemy Taylor was going to get him off the hook with the Doctor? No, Cornelius never believed his own ridiculous theory that man evolved from apes – a cover story and a sly dig at Darwin’s expense. He says in the first film that 12,000 years ago the Sacred Scrolls of the apes were found. But 13,000 years ago Cornelius found evidence of primitive apes and, predating that, a culture that was “as advanced as our own today” (that is, the Planet period apes). Yes, he’s talking about Man. And Cornelius and Zira had found the doll – do you really believe they would not have discovered themselves that it talked – a year ago! So they were looking for talking humans from the past before the first film began!

Are things beginning to fall into place? Zira tells the stubborn Dr Zaius – “There’s the doll, sir!” But we know Zaius does not really believe it when he says apes kept humans as pets – he knows Taylor will find his “destiny”,
the Statue of Liberty and the Forbidden Zone. Cornelius knew about the Forbidden Zone too. In Escape under interrogation from Hasslein’s team he admits that as an archaeologist he had access to the Sacred Scrolls that other apes did not have. He suspected that the doomsday weapon that destroyed earth in Beneath had been made by man. He lied to Taylor when he asked him about the Forbidden Zone, replying: “I don’t know – it was in the Lawgiver’s Sacred Scrolls”. Of course, and Cornelius has read them and knew very well what it meant.

That’s why Zaius, at the film’s end, knows he need hide nothing from the chimps, saying to Taylor: “I have always known about man. The Forbidden Zone was once a paradise – your breed made a desert of it. Don’t look for it, Taylor; you might not like what you find.” When Cornelius and Zira see the flash that signals the destruction of the world as they leave in the space ship, they don’t have to guess what it means. They know.

In Escape, Cornelius says English was spoken by apes – he was intelligent enough to know that those who made the human doll in Planet must have been able to speak English before apes. The “more ancient culture”, before the primitive apes, spoke English and later taught it to the apes. Cornelius says before the Presidential Inquiry in Escape that “we are from your future”. He says it with a conviction that shows he did not have to be convinced by Milo’s words earlier. And nothing in the first two films shows he learnt this only recently. He did not suddenly see the Statue of Liberty; he did not meet Taylor alive again in Beneath and get told the truth.

Why did the three chimps travel back into the past? Not to tell the truth. They tried to conceal the truth all along. Zira tells Hasslein she knew she was pregnant before “the war” in Beneath. They came to have the baby in the past to ensure the future ascendency of the apes, no matter the fatal cost.

Chimpanzees have enjoyed a good press for a long time – in the 60s and 70s they could do no wrong. But recently anthropologists have studied chimps and found them capable of great cruelty, great cunning and a warlike and angry disposition. They hold grudges and brood. The meat-eater chimp is the villain, not the vegetarian gorilla. That’s why the main villain General Thade in the new Planet film is a chimp. And still more recently scientists decided chimp children are more intelligent than human children in their very early years. Yes, today is the day of the chimpanzee villain. Not the loveable cheeky, giggling chums from the PG Tips advert. Not Cheetah from Tarzan, not Judy from Daktari. No, today, the true dark secret of the original Planet of the Apes movie series can be revealed – Cornelius and Zira murdered our planet.

The End
Our new issue pays tribute to the memory of the late, great artist-writer Tom Sutton. A year and a half in the making, Charlton Spotlight #3 features memoirs, commentary, and artwork by Steve Skeates, Nicola Cuti, Bill Pearson, Batton Lash, Jim Amash, Bob Stewart, Steve Fiorilla, and Stefan Petrucha, including many rare and unpublished photos and illustrations, plus a Charlton-era Sutton interview by Mark Burbey! • classic Charlton reprint story by Tom Sutton over Wally Wood layouts!

• mammoth checklist of Sutton's Charlton work with gallery of his top Charlton covers! • But that's not all: We have interviews with Jose Delbo and Heny ScarPELLI • Ron Frantz' Charlton memories column, focusing on Pete Morisi (PAM) • memorials to Jack Keller and Grass Green • Charlton year-by-year checklist with cover gallery • Charlton news, reviews, and letters! Charlton Spotlight #3 is 72 b/w 8½" x 11" pages with 2-color covers, loaded with Charlton history and classic, rarely seen, and unpublished artwork! This special issue is $7.95 ($8.95 Canada, $15 elsewhere), check/MO payable to Argo Press or credit card via PayPal to mambrose@flashnet.net. Two-issue subscriptions are $14 ($16 Canada, $28 elsewhere). Subscribe with #3 and get a bonus color print of Tom Sutton's original painted cover to Creepy Things #1, suitable for framing!

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Charlton Spotlight
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How did you come to get the *Apes* job and what was it like working with Doug Moench?

If I remember rightly, it was Roy Thomas who asked me if I'd like to do the book and I liked the black and white format. I hadn't worked with Doug before. After the first issue we got to know one another and we spoke on the phone regularly, where we did most of the plotting of the stories. He was a real pleasure to work with...great imagination.

Could you tell us who your main artistic influences were when you were working on *Apes* back in the mid 1970's and who, if anybody, influences your work today?

When I was at Ralph Bakshi's studio I met a brilliant artist named Mentor Hubner. He was the story board artist who worked on the first *Apes* film. His charcoal drawings were staggering...still to this day when I pick up a charcoal pencil I think of my old friend Mentor Hubner.

Your art seemed to evolve and change dramatically during your run on *Apes*. Was this an experimental time for you and does *Apes* figure in your evolution as an artist? Do you look back on *Apes* with pride now (did you retain any art or sketches)?

A lot of the *Apes* stories were finished in pencil and once I broke away from the linear style of drawing with brush and ink I was able more to experiment a lot more. It was still early in
my career as a comic artist and I had always found that solid black line inhibiting... I still have a few of the Apes pages but most of it has been gone.

If really pressed, most fans would probably pick your "charcoal" style on the Terror strip as their favourite style of yours. How did you arrive at this style and were there any problems with reproducing this for the magazine?

The drawing style just naturally evolved and they never seemed to have any problems with reproduction.

Among some of the more memorable characters created by yourself and Doug Moench on Terror are the duo, Gunpowder Julius and Steely Dan. Doug Moench has suggested that Steely Dan is in fact based on your good self. Apart from being relieved that you weren't seen as a gorilla, do you see anything of yourself in Steely Dan and were you aware of the comparison when you were creating the visual look of the character? How did you come to create the entire "Grizzly Adams meets Davy Crockett" style?

Ol' Steely Dan did look a bit like me... but not nearly as good looking. I've always been very interested in the early west. It's my favorite period of American history. Characters like Jim Bridger, Liver Eating Johnson and Crazy Kate have lived in my imagination since I was a boy.
Did you have any input into the plot and, if so, do you have any idea where, ultimately, *Terror* was heading (the U.S. *Apes* magazine was cancelled after a glorious run of 29 issues and we never had complete closure on the story). Did Doug Moench use the "Marvel Style" of loose plots or did he give you detailed scripts (and, if so, have you still got any of them?!)?

Doug and I worked very closely together on the plots. With a story like *Apes* I think you just keep going and see where it takes you... any closure on the story would be anticlimactic. It's
not a 'they all lived happy ever after' story... it is more of a survival story. They would have had to interbreed and they would have all looked like me... now that is not a happy ending.

How did you come up with the design for the ugly little mush-faced mutant drones and their "brain in a jar" commanders? Did you have a free hand in designing the look of the Terror strip? Were you given photographs as points of reference for the basic design of the apes, as the look harmonises well with the movies whilst still being distinct.

The mutants were loosely based on the film Journey to the Center of the Earth... the look of the commanders was just a figment of my imagination. They just appeared at the pointy end of my pencil.

We featured your gorilla bad guy Brutus on the cover of our issue 6 (as drawn by the inimitable Carl Critchlowe). Brutus' fight with Gunpowder Julius, including ear-biting and no holds barred scrapping, is one of the great, great fights in Apedom. Did the fact that you were dealing with Apes give you more scope to really let rip action-wise and can you think about anything good that can be said about Brutus - he seems to have been a pretty solid bastard throughout!

The fight is right out of the tales of Davy Crockett and his fight with 'Big' Mike Fink, the river boat man. Brutus had the mind of a brutal general with the instinct of an animal... there wasn't a decent bone in his body.

Your career has avoided the mainstream of superhero comics - you have often worked in a world populated by werewolves, talking apes and muck monsters. Do you prefer being "off the wall" rather than mainstream and would you view Abadazad, albeit some years later, as a logical progression?

I had the same problem with superheroes as the film industry is having today... how do you make someone that is super human have the same kind of problems we have everyday. Let's face it - Superman isn't human. I like stories where the protagonist has problems even if it's that he can't have a girl friend because for several nights a month he turns into a werewolf and tries to eat her.
In the U.K., the U.S. black and white *Apes* magazine was adapted as a very successful weekly that ran for 123 issues in its own right. For quite a while one of the back up strips was your run on *Man-Thing*, with Steve Gerber. One image that has lived with me for decades for its sheer graphic power is the scene where the Conquistadors pull their net clean through the Man-Thing, leaving him intact. Do you recall that image and do you agree that this run on *Man-Thing* is deserving of more notice than it seems to get (in comparison to *Swamp Thing*) given not only your own art but also Steve Gerber's amazingly deep psychological explorations of human despair (I tried to find a less pompous way of saying that but failed!).

The problem with Man-Thing was that you had to take the story to him. He seldom had the problem... he was only part of the solution. He himself was a great hunk of despair but I liked him because deep inside there was a man trapped in that muck. That's why you had to get
philosophical.

Alan Maxwell, a Scrolls stalwart and horror film fanatic, worships at the altar that is known as The Thing. Was your background on werewolves, apes and muck monsters good preparation for helping to create the images in this landmark movie? With films like Tomb Raider also in your portfolio, do you see a background in comics as a good foundation for designing movies?

Film and comics are the same basic medium - visual storytelling. When I do comics I often, in the back of my mind, try to tell the story as if there were to be no words, just the pictures, and they alone either frighten you, make you laugh or cry. That’s the importance of images whether in comics or film.

Your run on Apes merged with Tom Sutton's who inked and then took over duties on Terror (later to be ably succeeded by Herb Trimpe). Tom was possibly one of the great unrecognised geniuses in comics - do you recall anything about him and do you have a view on his work?

I never actually met Tom but I was a big fan of his... Herb on the other hand was a good friend and the nicest guy you’re likely ever to meet.

Does Abadazad leave the door open for more work by you in the comics medium - to put it another way, can you ever truly stop being a comics artist?

Right now I'm putting all my efforts into comics. Once a comic book artist... always a comic book artist.

Are you aware of your status amongst Apes fans nearly 3 decades later? Invariably your run on Apes is viewed as the definitive run. How does it feel to be a legend and are you surprised that us Apes fans love you so much?

No, I had no idea... and there is no greater complement. Thank you all very much.

Interview conducted by John Roche
Films, TV, comics, magazines, toys... *Planet of the Apes* has done it all but it all stemmed from one little novel by Pierre Boulle. When trying to find out where Boulle’s idea may have originated, classic satirical tales such as *Gulliver’s Travels* and *The Island of Doctor Moreau* are usually a sure bet to pop up. There are however a couple of obscure old science fiction books that more specifically resembled Boulle’s novel and the ensuing movie. To say that they inspired Boulle is probably far from the truth – I would be surprised if the Frenchman ever read either of them (though Jerry Pournelle might disagree – see page 8) – but for the benefit of *Planet of the Apes* fans who are curious, *Simian Scrolls* takes a look at two books that covered the idea of a post-apocalyptic world dominated by evolved simians before Boulle’s novel was ever published.

**ACROSS TIME by David Grinnell**

*Across Time* (1957) tells the story of Zack Halleck, an air force pilot whose encounter with strange glowing objects in the sky results in his being drafted in to assist his brother Carl – a scientist whose latest project is a device for capturing the aforementioned UFOs.

Of course, in time honoured sci-fi tradition, the experiment goes wrong and Zack finds himself catapulted a million years into the future on a drastically altered Earth. There he finds no evidence of human civilisation but encounters the Seroomi, a race of creatures who evolved from tree dwelling animals and are now at roughly the same stage of technology as the humans that Zack left behind (they have modern technology, although oddly they have no fossil fuels).

This throws up a lot of questions – if the Seroomi did not evolve from humans, where did humans go? Why is there no evidence of humans having once been the masters of the planet? With no remaining hint of human civilisation, it would be safe to assume the worst – except that Zack can find no evidence of atomic war or any great cataclysm either. There is simply no evidence that his kind ever existed. His newfound Seroomi companions (just as in *Planet of the Apes*, our hero is discovered by a female with whom he begins to bond and learn the language) cannot shed any light on the matter, having no knowledge of Zack’s civilisation ever existing.

In truth, the explanation for mankind’s disappearance turns out to be one that is far different to the apocalyptic fate offered by *Planet of the Apes* (and indeed more optimistic) and consequently the book veers off deeper into science fiction territory with an incredible spaceship, intergalactic travel and space battles with aliens.

For all the differences, there still remain yet more similarities between Grinnell’s book and *Planet of the Apes*. Zack’s arrival breeds suspicion and paranoia among the Seroomi, which results
in the two who befriended him being threatened with standing trial after charged of heresy are levelled at them.

Zack also learns of "the taboo lands" – an area of religious significance where Seroomi are forbidden to tread. The area has been forbidden since Seroomi time began, strange lights in the sky having been spotted there. It all sounds very Forbidden Zone-like and sure enough it is suggested that Zack may find the answer to what happened to the humans if he is willing to enter this forbidden area. Just as in Planet of the Apes, the forbidden location does indeed hold important information regarding the fate of mankind (and if you want parallels to any of the Planet of the Apes sequels, it turns out that humans evolved so far that not only have their appearances changed drastically, they are also now telepathic).

Grinnell's book is more of a sci-fi tale than Boulle's novel (think of it as a cross between Planet of the Apes and This Island Earth) and the parallels with Planet of the Apes are probably too coincidental to suggest that this book had any influence on Boulle. It is worth checking out however as a curiosity since it covers much the same conceptual ground as Planet of the Apes but did so many years earlier.

GENUS HOMO by L. Sprague de Camp & P. Schuyler Miller

Predating even Across Time, this sci-fi adventure yarn from 1950 relates the tale of a group of travellers who get trapped inside the wreckage of a buried bus and are frozen by a gas that escapes from a canister carried by one of the passengers (a scientist researching the prolonging of life). When they awake, the landscape has changed radically and soon enough they deduce that a million years must have passed since their accident. Their trek through this alien landscape soon reveals the extent of evolution since they were frozen – animals have grown considerably in size, larger than our human protagonists in many cases, and the world is a dangerous jungle for mere 20th century humans.

Unlike the aforementioned Across Time and Planet of the Apes, Genus Homo has a large group of people trapped in the future and suffers as a result. For such a short novel, there just isn't the time to flesh out the characters and soon enough it's easy to forget just who is who, with the exception of Bridger, the leader of our crew.

It's a fun adventure though and finally strays into Planet of the Apes territory when our gang are captured by a race of intelligent gorillas. Caged in a zoo, the humans are studied and build a rapport with the gorillas, each species learning the other one's history and language, in events not unlike Planet of the Apes. In fact, in one scene, a piece of fruit is suspended from the top of their cage and a pile of boxes left next to them – of course, the humans demonstrate their intellect by arranging the boxes in such a way that they can climb up them and grab the fruit. Now where have we seen this before?

Although an adventure romp at heart (a giant dam is home to a group of gigantic beavers, and the gorillas ride around not on horseback but on giant pigs!) there is still room enough for a degree of social commentary. From throwaway lines about commies and Russians to differing views on religion to the structure of ape society, there are plenty of comparisons to be made to Planet of the Apes.

In fact, it is the latter that is of most interest. Rather than a society in which each kind of ape has a certain role, Genus Homo has each camp living in a completely different society. Gorillas are the intelligent species that befriended our human companions and are ruled by a large but carefully selected elite; chimps are more disorganised and live instead under a society where the leadership is passed down through the family, unless someone decides to kill them and take over; orang-utans have taken to living at sea on huge floating vessels, not unlike The Future History Chronicles from Marvel's magazine; and the baboons are a belligerent race of savage beasts who wage war for the sake of it.

Unsurprisingly, such a diverse range of cultures cannot peacefully exist together for long and conflict looms around the corner.

Of the two books, it is Genus Homo that shares more with Planet of the Apes, from the scenes of cage-bound interaction to the exploration of differing levels of ape culture. The book veers off into more standard action territory at the end, which is a little disappointing though not totally unsatisfying, but still offers enough of a comparison to be more than worth checking out. If you pick one of these books then Planet of the Apes fans will probably prefer this one, but both are fascinating enough to seek out an old paperback copy for your collection.

Alan Maxwell
THE ART OF GEORGE TUSKA

Readers of Simian Scrolls may remember George Tuska as the artist responsible for illustrating the adaptation of the original Planet of the Apes movie when Marvel first launched their black and white magazine.

Scrolls would like to take this opportunity to let readers know that there is a new book celebrating Tuska's work in comics, entitled The Art of George Tuska, which should be available by the time you read this.

To coincide with this release, Scrolls presents an exclusive Apes sketch by the man himself (below left).

We would also like to take this opportunity to let readers know about Alter Ego, a really terrific magazine edited by Roy Thomas, which is a must for all fans of Golden or Silver Age comics. Roy was the editor on Marvel's original Planet of the Apes magazine and was kind enough to pen the introduction to Scrolls #9.

The Art of George Tuska and issues of Alter Ego can both be obtained via Quality Communications Ltd, 345 Ditchling Road, Brighton BN1 6JJ. Email qualitymailsale@yahoo.co.uk.
Welcome ladies and chimpas, to the 10th issue of Simian Scrolls. Who would have thought, all those years ago, that we would have made it to issue 10? We certainly couldn’t have done it without you, our loyal readers. Issue 11 is already taking shape and we plan to be around for a long time to come. Most of the work and effort for issue 10 was put in by Dave Ballard who not only sought out interviews and articles but also laid out a lot of this issue, including the cover. Alan Maxwell has also assisted enormously with issue 10, laying out three of the articles and a special mention must also go to Dave West who stepped in at a pinch and helped with some last minute design. Simian Scrolls really is now a team effort. The magnificent painted cover and the Milo Yob strip in the middle of this issue are the work of Mike McColm, a man who lets his art do the talking for him. Many thanks to Mike for helping to give this issue a real “Escape” theme and feel. Mike’s work is amazing and Scrolls is privileged to be able to showcase some of it.

There are three main interviews this issue and thanks must go to the guys at Sideshow for carving out the time to speak to us - if you haven’t already bought your action figures, visit the Sideshow website now for ordering details! The detail on these figures is just astonishing. To have an Escape special and to be able to feature an interview with the one and only Jerry Pournelle is a bit like an impossible dream come true! It is an honour and a privilege for Scrolls to be able to feature an interview with Jerry, who is an astonishingly busy person. If you haven’t already visited his web site, do it now - it is an experience not to be missed!

Speaking of being honoured and privileged, one of the true Holy Grails of Apedom has now been captured, namely the interview with the one and only Steely Dan, sorry, Mike Ploog himself! When people think of art in Planet of the Apes, they usually think of Mike Ploog. Mike’s work on the Terror series with Doug Moench during the 70’s for Marvel contained some of the true highlights of the whole Apes genre. Mike Ploog is a massively busy artist and we are so, so grateful to him for taking the time out to revisit the Planet of the Apes with us.

The “missing footage” article by Dave Ballard is the result of a fair bit of detective work by Inspector Ballard and if anybody has any follow up or additional information on that, please tell us. If anybody knows who would be a good guy at Fox to contact to try to get this material released, Scrolls will be only too happy to leap onto the band wagon to get this moving. Alan Maxwell’s feature on “Genus Homo” shows how great minds think alike - Alan originally produced his article without being aware that Jerry Pournelle mentions it within his interview (page 8). Never let it be said that our Scrolls correspondents are not on the cutting edge of Ape thought!

John Fennessy’s article on the real motives of Zira and Cornelius is thought provoking and gives us a new slant on things - that said, John may need a new address when the united ranks of Apedom decide to come after him!

There were thinking that we were the only Scrolls whereas, in fact, there has been a black secret lurking, unknown to us all along. “Black Scrolls” is a superb Doctor Who fanzine which has been running since 1993. If you want to know the real secret behind the cloning of Wayne Rooney, contact the guys at blackscrolls@fsmail.net and they will send you details. In the meantime, just when you thought it was safe to look at the magazine racks again, From the Tomb number 15 is due to be launched upon an unsuspecting world. This excellent, professional, but done with the heart of a fan, magazine will feature winter tales of terror from the 50’s, part one of the history of UK publisher Miller, part one of a three part ACG article, an original painting by Al Feldstein and a feature on EC’s Crime Suspenstories. For the legions of us out there who adore the memory of Apesplayer (ok for me and Alan Maxwell), issue 16 of From the Tomb will be a Mars special, having an interview with the one and only P.Craig Russell, the man who drew the definitive run on the Killraven strip for Marvel back in the 70’s (and if you don’t know that Apesplayer was a reworking of Killraven, shame on you!). Anyone who has already seen From the Tomb can attest to the quite astonishing quality of this magazine. It costs £3.95 and is available from Peter Normanton, 619, Whitworth Road, Lower Healey, Rochdale, Lancs. England. OL12 0TB E-mail: Peter.Normanton@btinternet.com. It is a non profit making publication and deserves all the support it gets.

Having already mentioned Mike Ploog and P.Craig Russell within this edition of Gorillagrams, we might as well go for the hatrick of comics legends and mention Neal Adams. Number 1 volume 2 of Spooky, the Warren Fanzine, features an extensive interview with Neal Adams. It costs £3.50 and is available from a long standing supporter of Scrolls, Piers Casimir of 2, The Broadway, Gustard Wood, Wheathampstead, Herts. England. AL4 8LN. You can contact Piers at PIERS@SPOOKYFANZINE.COM for more details. Also very highly recommended is the marvellous Comics Retrospective, published by Tony Ingram of 3, Lower Harlings, Shotley Gate, Ipswich, Suffolk. IP9 1QE. At £1.40 per issue, this excellent little
fanzine explores the history of comics, both UK and US, taking in everything from The Dandy to Batman. Comics Retrospective is the very soul and essence of what a fanzine should be and £1.40 will never be better spent. Fans of the Lemon Popsicle series of films should contact our very own Urko Unsworth, Roy Mitchell, at 10, Campion Grove, Ashton in Makerfield, WN4 9RE, UK, email: popsicleape@hotmail.com to find out more about the excellent UK Lemon Popsicle fanzine. Issue 7 contains exclusive interviews and all of the latest news.

Speaking of Fanzines, Scrolls is no longer alone in the world of Ape Fanzines. Ape Chronicles published by the one and only Terry Hoknes is back. Contact and ordering details for Ape Chronicles are HOKNES@HOTMAIL.COM, www.hoknes.com/apeschtm, Terry Hoknes 2449, East View, Saskatoon, SK, Canada S7J 3E8 UK rates are $6.99 US funds per issue or $35 US funds for 6 issues/1 year. Ape Chronicles was the original Ape Fanzine and it is wonderful to have it back. Speaking of excellent Ape publications, accompanying this issue of Scrolls is "The Ape", a newspaper put together by fans. It is a free gift to all Scrolls readers and is a truly amazing effort. Scrolls sincerely hopes that there will be future issues of The Ape.

The UK Ape fan club has plans afoot. A special secret free gift will be available to all members (we are assuming you are all carrying your membership cards faithfully!) and we are hoping to run a feature shortly containing an interview with the one and only Shane Richie, our Honorary President, (or should that be Lawgiver?). If we can, we will try to have a get-together at the Comics Festival in Bristol in May and anybody who would be interested in that should contact Scrolls. Nothing formal, just a shaking of paws and a bit of back slapping. The reason why Bristol may be a good idea is that two of the major guests are planned to be Herb Trimpe and Mike Ploog.

The Internet has some amazing resources on it for Apes fans. Readers with Internet access can open a treasure trove of goodies by visiting Hunter’s website at http://www.goatley.com/pota/. For fans of the TV Series (and, let’s face it, who isn’t?), a wonderful lady by the name of Kass has a website that can only be described as a temple to the TV Series. If you are a fan of the TV Series, you simply must visit her site at http://planetoftheapes150m.com/. There is a very big Apes community on the Web and an excellent starting point for fans who want to discuss all things Apes and access some amazing files and photos is the POTA Message Board run by James. Visit the website at http://movies.groups.yahoo.com/group/pota/ and, if you can, support this excellent Group and join up - tell them Scrolls sent you.

The heart and soul of Simian Scrolls has always been, and will always be, the fans. Having feedback and suggestions from fans is every bit as welcome as hearing back from people like Jerry Pournelle and Mike Ploog. Gorillagrams, because it is so irregular, is difficult to run as a "current" letters page because by the time letters are received in on a previous issue, time has moved on at least 6 months. However, suggestions and contacts are always welcome. It is always a delight to hear from people like Matthew Price, who contributes artwork that I can’t always squeeze in but which deserves to be seen. Simian Scrolls is by the fans and for the fans and everybody is welcome - spread the word and we will get Apedom marching even stronger than it already is now! Issue 11 of Scrolls will be appearing during the summer of 2005 and is already looking packed with goodies!
COMIC BOOK ARTISTS
THE NEXT GENERATION?

Raymond, 10, USA

Ashley, 17, USA

Amanda, 17, USA
THE MAN WHO IS
THE PLANET OF THE APES

Permit us to introduce - or for those who have been around since the 70's - re-introduce - BILL BLAKE

Not only are his costumes and prosthetics authentic. Not only are the application of the appliances and make up (by his own hand) superb... but his impersonation of Roddy in character is said to be (by those fortunate enough to witness it) utterly flawless.

BILL BLAKE is an actor and SF/ FX Makeup Artist. He began his professional film career - spanning over 30 years, thus far - with personal instruction and coaching from the legendary, John Chambers. In 1972, Mr. Chambers sent Bill off to 20th Century-Fox and then Makeup Department Head, Dan Striepeke, to further learn and refine the art of makeup technique and while there, Bill struck up friendships with Roddy McDowall and Natalie Trundy.

In 1974, he was cast as "Country-Ape" on the "Planet of the Apes" TV series ("The Interrogation") and remains the only actor in the history of Apedom to ever be allowed to sculpt and create his own ape appliance for his role.

As a licensee of 20th Century-Fox Film Corporation he produced and starred in (as Cornelius) the live-show tour for the studio. Along with actress & stuntwoman Paula Crist He performed, nationwide, in over 50 cities, throughout the 1970's.

He was officially designated by Roddy McDowall - many, many years before his passing - as the Inheritor of the legacy of the recration of "Cornelius" and his various other "Planet of the Apes" incarnations, both physically and vocally. He is still widely regarded as THE premiere recreator of these characters and continues to perform in various venues to this day. As Actor and/or Special Effects Artist, he is currently a veteran of over 100 Film and Television, Commercial, Live show/Performance and other types of entertainment projects. Including: Planet of the Apes, Logan's Run, Rocky 2, Batman Forever, Babylon 5, Lost World: Jurassic Park, Wonder Woman MAD TV, Weird Science, Space: Above & Beyond, Escape from L.A, Lois & Clark, McGuiver, Contact, and Independence Day, to name but a few...

More recently he provided some of the film footage used in the production of the two hour, 30th Anniversary documentary special, "Behind the Planet of the Apes".

Bill has featured in the pages of the original Marvel "Planet of the Apes" Magazines (Issues#12 & #13, and#27), "APE CHRONICLES" and the book, THE ONLY GOOD HUMAN IS A DEAD HUMAN, by Luiz Saulo Adami.

Bill's enduring passion for Planet of the apes has already contributed so much to people's lives, affected them in such a positive way, and brought them so much entertainment through his work that it is indeed with great pleasure that Simian Scrolls is able to feature him within our pages.
OWN A PIECE OF HISTORY!

"From the classic "Planet of the Apes" film series, comes a direct, first-generation reproduction of Roddy McDowall's "Caesar" appliance used in "Conquest of the POTA". Given to me personally by Roddy himself, on set, and on the day of shooting back in March of 1972!

This particular piece was reproduced from the exact same one used for filming of sequences involving the storming of Governor Breck's command-post. Some great close-up shots of Caesar highlight the fine details of this excellent example of John Chambers' Academy Award Winning art (you can actually point at the screen and tell your friends you know EXACTLY where this collectible reproduction came from!)

Furthermore, the mold from which the original appliance came can actually be traced back even further to Roddy's "Cornelius" character in "Escape from the POTA". Additionally, through part of the live, nationwide "Apes" tours of the '70's I used a variation of this appliance, modified and re-fitted to my face, in my own personal appearances as "Cornelius".

An appliance produced from this mold was even used for a character study of "Cornelius" in the ANIMATED "Return to the POTA".

So if you are looking for a Planet of the Apes collectible that is truly representative of many of the major production aspects of this classic Science-Fiction Film, Television, Animated, and Live-Tour series, THIS IS IT – YOU WON'T FIND ANY BETTER!" Bill Blake

SPECIAL OFFER:

$399.95
(£213 approx) + S+H

This quality, numbered collectors' appliance reproduction comes complete with finished teeth, is mounted on a vacuformed life mask and is accented with the addition of chimp ears from original Fox Make up Dept. molds. Together, everything is mounted on a Solid Walnut Museum-Quality plaque, with laser-etched, metal, legend plates describing your collectible. The complete package is rounded out with a Certificate/Letter of Authenticity all contained in a deluxe folder – And, for a limited time only, as an extra, added bonus - a small piece of the actual exterior "Ape City" set (Artist's choice and un-mounted) from the original "Planet of the Apes" (verified & guaranteed).

Important ordering information

This special price will be significantly higher when this item begins to be offered elsewhere. Shipping and insurance will be calculated/quoted by individual order/upon inquiry, depending on destination. This will be held to the least expensive, most reasonable, limit possible, while still insuring the safe arrival of the item to the fan/collector.

We are currently working on a means of accepting credit card payments. Please call or contact for more information. Additionally, should there be any issues or concerns about ordering, you are always encouraged to e-mail first, to: williamfblake@hotmail.com or call: 1-(818) 698-2553

Due to the hand-made nature of these collectibles and in order to assure the highest quality these pieces deserve, customers are respectfully asked to allow 8 to 10 weeks for delivery. Early and prompt orders will assure the lowest numbers for this collectible series: There will be a total of Two-Thousand (2,000) pieces made, after which, there will be no more of the plaques issued in this particular "Bill Blake Gold Signature Collector's Edition".

In order to constantly improve the quality of the offering and at the discretion of the Artist, minor changes may be made during the course of this limited edition production run.

IT'S A FACT!

Foam-Latex pieces from the original films and series are incredibly expensive considering their condition (usually very deteriorated and dry) This one-generation-removed from the original collectors' appliance has allowed us to re-create the essence of "Planet of the Apes" EXACTLY, but in much more stable materials, so your investment will last a lifetime.